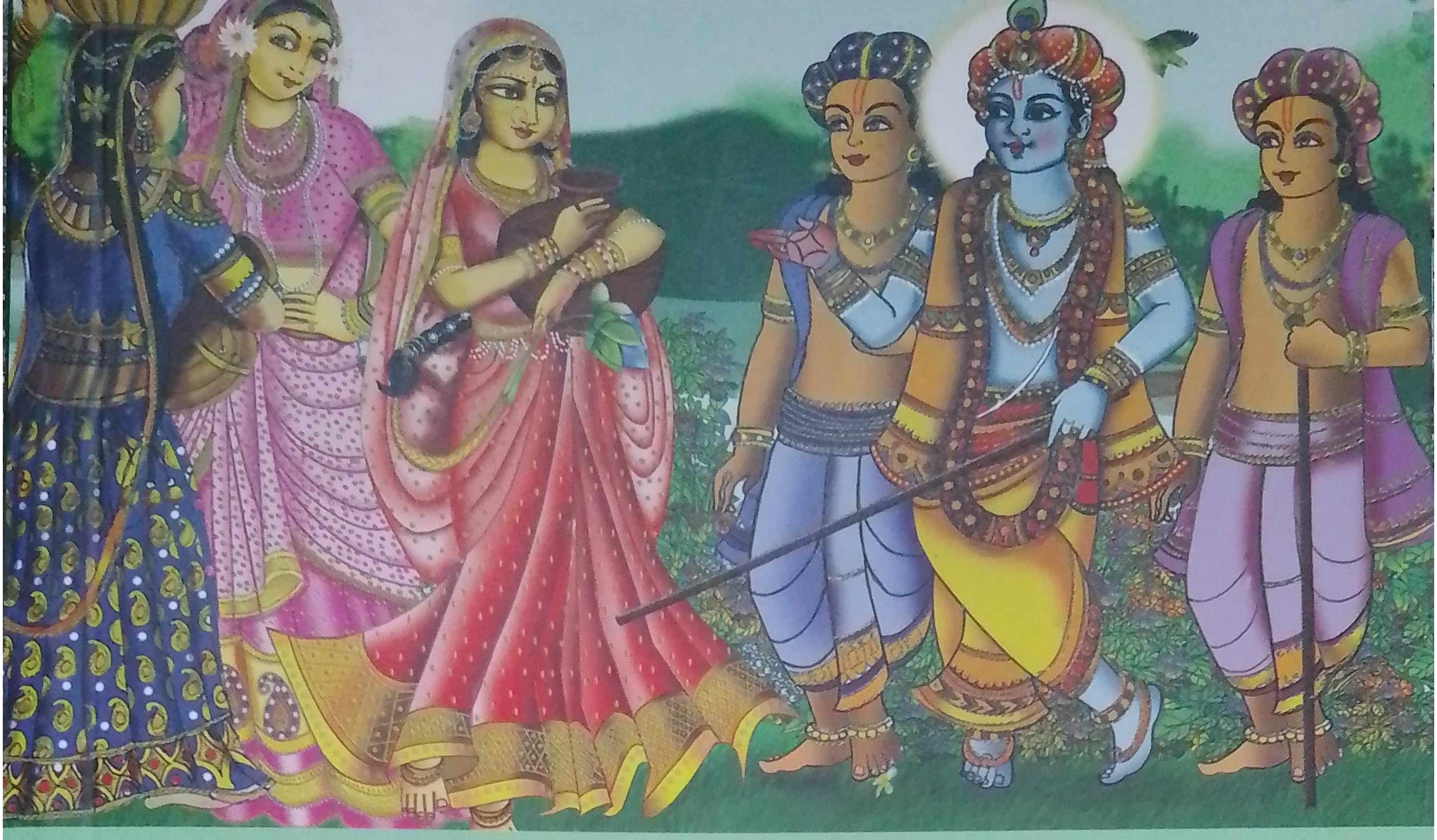

Dāna-keli-kaumudī

Festival of the Tax Pastime

by Śrīla Rūpa Gosvāmī
Commentary attributed to
Viśvanātha Cakravarti

CHARACTERS IN THE PLAY

Kṛṣṇa : Son of Nanda and Yaśodā

Rādhā : daughter of Vṛṣabhānu and Kirtidā

Lalitā : married to Bhairava, a friend of Govardhana

Viśākhā : daughter of Pāvana and Dakṣiṇā, who was the daughter of Jaṭilā’s sister.

Vṛndā : daughter of Candrabhānu and Phullarā, wife of Mahīpāla

Campakalatā : daughter of Vatika-devi and Arama. Her husband is Candaksha

Citrā : daughter of Catura and Carcika-devi. Her husband is Pithara.

Nāndīmukhī : daughter of Sāndīpani and Sumukhī, and sister of Madhumaṅgala

Madhumaṅgala : son of Sāndīpanī and Sumukhī

Paurṇamāsī : mother of Sāndīpani, and grandmother of Madhumaṅgala and Nāndīmukhī

Subala : Krsna’s intimate friend (priya-narma-sakha)

Ujjvala : Krsna’s priya-narma-sakha; son of Sagara and Veni-devi

Arjuna : Krsna’s priya-narma-sakha; son of Sudaksina and Bhadra-devi *śrī-śrī-rādhā-kṛṣṇau jayataḥ* |

antaḥ-smeratayojjvalā jala-kaṇa-vyākīrṇa-pakṣmāṅkurā
kiñcit pāṭalitāñcalā rasikatotsiktā puraḥ kuñcatī |
ruddhāyāḥ pathi mādhavena madhura-vyābhugna-tārottarā
rādhāyāḥ kilakiñcita-stavakinī dṛṣṭiḥ śriyaṁ vaḥ kriyāt ||*1*||[1]

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[1] *śrī-śrī-harir jayati* |
dāna-keli-kalau lupta-dharma-maryādayor bhaje |
rādhā-mādhavayoḥ kāma-lobha-dambha-madānṛtam ||

All glories to Hari. I worship the desire, greed, pride, intoxication and falsehood displayed by Rādhā and Mādhava, who gave up all limits of dharma during the pastime of paying taxes.

In producing the drama named *Dāna-keli-kaumudī,* similar to a wave of nectar, Rūpa Gosvāmī, the crown jewel for *rasikas,* the king of all poets, determined with great effort to serve out the constantly pleasing nectar of Rādhā and Kṛṣṇa's pastimes in dramas such as *Vidagdha-mādhava,* while pleasing his dear friends who are attached to the Supreme Lord, invokes auspiciousness with an introductory verse.

May the glance of Rādhā, blocked on the path by Kṛṣṇa, produce a wealth of prema for you. The glance slightly manifests an array of *kilakiñcita-bhavās* externally. *Stavaka* means a bunch of flowers according to *Amara-koṣa.*

garvābhilāṣa-rudita-smitāsūyā-bhaya-krudhām |
saṅkarī-karaṇaṁ harṣād ucyate kilakiñcitam ||

When pride, desire, weeping, smiling, envy, fear and anger manifest together because of joy, these symptoms are called *kilakiñcita.* (*Ujjvala-nīalmaṇi* 11.44)

Her eyes possessed an internal smile arising from joy. In terms of a flower cluster (*stavaka*), it was slightly blossoming. Her eyelids were sprinkled with water drops. She tried to conceal her tears. In terms of the flower cluster, drops of honey seemed to ooze from the flowers. The edges of her eyes were pink (*pāṭalita*), a mixture of white and red. Whiteness was caused by her smile and redness by her anger. In terms of the flower cluster white and red colors appeared on the flower. Her eyes were strongly saturated with devotion. This indicates desire (*abhilāsa*). Or, in terms of the flower cluster, liquid honey oozed out. Her eyes were contracted out of fear. Or in terms of the flower cluster, it contracted in the form of buds. Her eyes were made excellent (*uttarā*) with her pupils (*tāra*), which were crooked (*vibhugna*) and sweet (*madhura*). Or her eyes were excellent (*uttarā*), having accepted (*rā*) sweetness and crookedness (*vibhugnatā*). (In terms of the flower clusters, her glance were slightly blossoming, with leaf sprouts exuding sap, colored red and white, saturated with honey, contracted with buds and were excellent because of being curled and attractive.)

Glory to Rādhā and Kṛṣṇa!

May Rādhā's sweet eyes, with excellent, crooked pupils, which slightly manifested *kilakiṇcita* symptoms, and which were shining with internal smiles and decorated with tears, which were pink at the edges, drenched with devotion, and contracted when Mādhava blocks her path in front, bestow upon us a wealth of prema!

vibhur api kalayan sadābhivṛddiṁ
gurur api gaurava-caryayā vihīnaḥ |
muhur upacita-vakrimāpi śuddho
jayati muradviṣi rādhikānurāgaḥ ||2||[2]

May Rādhā's *anurāga* for Kṛṣṇa remain ever excellent! Though pervasive, it increases at every moment; though elevated, it is devoid of respectful behavior; and, though crooked in actions, it remains pure.

nāndy-ante ***sūtradhāraḥ:***[3] *alam ativistareṇa* | *(samantād avalokya) hanta kathaṁ madīya-nāndī-candrikā-sandīpita-bhāva-bandhurā nāndīśvara-girer upatyakāyāṁ ghūrṇate satāṁ maṇḍalī* |[4] *(punar avekṣya)*

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[2] Rādhā's *anurāga* is described as pervasive (*vibhuḥ*) since it is non-different from the *cic-chakti*. But it is always increasing in all ways (*abhivṛddhim*) since it appears like an object of this world (*lokaval-līlā-kaivalyāt*). Though *anurāga* is continually experienced by the lover, it astonishingly appears to be experienced in ever new ways. *Anurāga* is a mature form of prema and increases at every moment. It contains crookedness (*upacito vakrimā*) and is pure, since it is composed *of śuddha-sattva-viśeṣa* and is beyond material designations. That *anurāga* remains with all excellence (*jayati*)!

[3] After the introductory verse or prologue, the director speaks. It is said *prastāvanāyāṁ tu mukhe nāndīkāryā śubhāvahā* | *āśīr namaskriyā vastu-nirdeśānyatamānvitā*: the introductory verse (prologue) at the beginning invokes auspiciousness, gives blessings, offers respects, or indicates the subject.(*Nātaka-candrikā* 15)

[4] The audience is experiencing an ocean of emotions because of the introduction. *Upatyakā* means a mountain, earth or arrival according to *Amara-koṣa*. *Bandhurā* means attractive.

Director: Enough of my speaking so much! (Looking all around) Why has the audience of devotees, decorated with emotions excited by my introduction, become dizzy in the land near Nāndīśvara Mountain?

bhaktaḥ ko'pi tanos tanoti pulakair nṛtyan nihotphullatāṁ
śuṣyan ko'pi cirād vivarṇa-vadano dhatte vidīrṇaṁ manaḥ |
garjjan dhāvati ko'pi vindati patan ko'py eṣa niṣpandatām
udyaty acyuta-vibhrame gatir abhūt kā stheyasām apy asau ||3||[5]

One devotee's hairs stand on end as he dances in joy. Another becomes dried up, with pale face, his mind split open. Another roars and runs about, and another falls on the ground and becomes motionless. Even the most sober devotees develop astonishing symptoms on seeing the beauty of the Lord.

(kṣaṇaṁ vimṛṣya) ām, abhijñātaṁ nidānaṁ sādhiṣṭha-prema-kadamba-kādambarāṇām āḍambaro'yam |[6] *yataḥ,*

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[5] One devotee's body becomes completely covered in goose bumps because of sudden joy on hearing the pastimes of the Lord. One devotee dries up with exhaustion, wretchedness and indifference because of constantly searching for the Lord with great eagerness. One devotee shouts and runs about because of directly meeting the form of the Lord internally, while experiencing joy, madness and pride on thinking himself an associate of the Lord. One devotee falls motionless on the ground because of bewilderment and being stunned, because of joy on seeing the Lord. These descriptions show the excellence of devotees with prema.

Or according to *Vaiṣṇava-toṣaṇī*, one type of devotee experiences prema with prominent familiarity and another devotee experiences prema with prominent longing. From the same stimuli (vibhāva) they then develop differing symptoms of love, which can be perceived. In this verse, those with prominent familiarity in their love develop dried mouths, change their complexion and fall on the ground and faint, according to the various degrees of the Lord's appearance and disappearance. When the beauty (*vibhrama*) of the Lord becomes visible, even the most sober devotees enter most indescribable states.

[6] *ām* indicates remembrance. This is the highest degree (*āḍambaraḥ*) of liquor in the form of the highest types of prema. *Kādambara* refers to a type of liquor in the neuter. *Āḍambara* means a high degree according to Medinī.

gabhīro'py aśrāntaṁ duradhigama-pāro'pi nitarām
ahāryāṁ maryādāṁ dadhad api harer āspadam api |
satāṁ stomaḥ premaṇy udayati samagre sthagayituṁ
vikāraṁ na sphāraṁ jala-nidhir ivendau prabhavati ||4||[7]

(Considering for a moment) Yes, I understand the cause. This is the highest level of intoxication from the highest types of prema. The devotee is like the ocean. As Viṣṇu resides in the milk ocean, so the Lord resides in the heart of the devotee. As the ocean is deep or unfathomable, the heart of the devotee is inscrutable, not revealing its qualities. As the ocean is unwearied, so the devotee labors continuously in his service. As the ocean is difficult to cross but has a permanent shore, so the devotee's qualities are difficult to enumerate, but they become limited by his will. But when the devotee develops full *prema,* he cannot prevent the transformations arising from that *prema*, just as the ocean cannot prevent the rising of the tide when the moon rises from the ocean.

(punar nibhālya) tatrāpi viśva-vilakṣaṇā sā nirbharam atimohinī keli-caryā | (iti mūrdhānam ādhunvan sa-dhairyam)

(Looking again) His pastimes are most attractive, unique in the universe. (He shakes his head thoughtfully.)

premorjitā narma-vivāda-goṣṭhī
gopendra-sūnoḥ saha rādhayāsau |
haṁsān api śrotra-taṭīm avāptā
śuddhāmṛtād apy abhito ruṇaddhi ||5||[8]

The amusing quarrel between Kṛṣṇa and Rādhā, nourished by prema, having spread to the ears of even the *ātmārāmas*, tears them away from the bliss of Brahman.

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[7] *Ahāryām* means cannot be given up at all. *Sthagayitum* means "to prevent."

[8] The quarrel is made intense by prema. It makes the *ātmārāmas* become disinterested in the bliss of Brahman, or it makes swans disinterested in drinking nectar.

(praviśya) naṭaḥ (sānandam) :
avagaṇita-sandhi-bhūmā nāṭya-kaleyaṁ baliṣṭha-saptāṅgā |
parama-suvṛtti-yugāḍhyā vara-rājya-śrīr iva sphurati ||6||[9]

Actor: (Entering, he speaks blissfully.) This drama with seven powerful components, filled with *bhāratī* and *kaiśikī* styles, disregarding the five junctions, appears to be the best wealth of a kingdom.

Sūtradhāraḥ : bhos tāṇḍavācārya pāṇḍitya-pāraṅgata | samyag abhijñātam | yad eṣa niyogena suhṛdām uparūpaka-bhidāṁ[10] *dāna-keli-kaumudīṁ nāma bhāṇikām abhinetum udyato'smi | tad atra nijābhīṣṭa-daivatānusmaraṇa-maṅgalam ācareyam | (ity añjalīṁ kṛtvā)*

nāmākṛṣṭa-rasajñaḥ śīlenoddīpayan sadānandam |
nija-rūpotsava-dāyī sanātanātmā prabhur jayati ||7||[11]

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[9] The skill of this drama shines like the best wealth of a kingdom. It generally avoids the five divisions in a drama. These are *mukha* (source of action), *pratimukha* (secondary plot), *garbha* (height of complications), *vimarṣa* (crisis) and *nirvahaṇa* (conclusion). This drama has only the first and fifth element. There is another meaning. A strong king disregards *sandhi* (reconciliation) in order to accomplish his purposes with affection for the other five methods. This work has seven strong parts. The seven components of the drama are as follows.

upanyāso'tha vinyāso virodhaḥ sādhvasaṁ tathā |
samarpaṇaṁ nivṛttiś ca saṁhāraś cāpi saptamam ||

The components of a drama are *upanyāsa* (propitiation), *vinyāsa* (words of despair), *virodha* (destroying misconceptions), *sādhvasam* (telling lies), *samarpaṇam* (angry exchange of words), *nivṛtti* (citing examples) and *saṁhāra* (conclusion). The seven components can also refer to the seven components of the state: master, minister, friend, treasury, country, fortress and army. The two styles (*parama-suvṛttyoḥ*) are *bhāratī* and *kaiśikī*.

[10] *Uparūpaka* is a type of drama.

[11] Just by his name he attracts *rasikas*. Or his tongue is attracted to the names of the Lord. He gives bliss to Nanda constantly by his character. He gives joy by his beauty. Or Sanātana's form gives joy to persons like me. He has an eternal form (*ātmā*). Or his body is called Sanātana. (Spreading bliss constantly by his character, whose very name attracts *rasikas*, giving joy by his very body, Sanātana remains ever glorious.)

Director: O skillful actor, blessed with the greatest knowledge! You know very well that, commissioned by friends, I am preparing to present the drama named *Dāna-keli-kaumudī*, a play in one act. I should now remember my worshippable deity. (He folds his hands.)

Attracting knowers of rasa just by his name, exciting Nanda by his character, giving joy by his very form, the eternal Lord remains ever glorious.

Spreading bliss constantly by his character, whose very name attracts *rasikas*, giving joy by his very body, Sanātana remains ever glorious.

naṭaḥ : bhāva paśya paśya— gāndhāra-grāma-guros tava gāndharva-vidyā-prabandhena kuraṅga-dharmam upalambhitā rasajña-ratna-maṇḍalī nātmānam apy anusandhātum asau kṣamate |[12]

Actor: O master, please look. The assembly of great *rasikas*, assuming the nature of a deer, has forgotten its identity, because this work is filled with music, composed by you, the guru of *gāndhāra-grama*.

sūtradhāraḥ :

prakaṭita-lalitālaṅkṛta-gāndharveyaṁ mahā-vidyā |
nāndīmukhī na hi kathaṁ rasikendrānandinī bhavitā ||8||[13]

Director: This play is like a powerful mantra, a song ornamented gracefully, endowed with an introductory verse. Why should it not give joy to the king of *rasikas*?

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[12] *Gāndhāra* is the third *grama* (mode) in music. You are the guru of this mode and have produced this song (drama). The group of excellent *rasikas* has become stunned by this music.

[13] This play is like a great mantra (*mahā-vidyā*). It has songs endowed with obvious, graceful ornaments. It has an auspicious introductory verse (*nāndī-mukhī*). Or the *nāndīmukhī* is a song with graceful ornaments. It expertly praises Rādhā. The introduction contains great knowledge.

***nepathye** : sādhu bhoḥ kuśīlavācārya tathyaṁ kathayasi yad adya nāndīmukhī gāndharvikām āvedya rasika-vṛnda-mauler vrajendra-nandanasya ciram ānandāya bhavitrī |*

Offstage: Well spoken, best of actors. You speak the truth. Offering this musical work, the introductory verse will give bliss to Kṛṣṇa, the king of *rasikas*.

***sūtradhāraḥ** : kathaṁ vana-devīyaṁ vṛndā subalena sārdham ita evābhivartate | tad atra nāṭye naṭān niyuktam itaḥ prayāva | (iti niṣkrāntau)*

Director: Why has Vṛndā, the goddess of the forest, come here with Subala? Out of necessity we must now bring all the actors into this drama. (They exit.)

prastāvanā [14]
(end of the prologue)

(tataḥ praviśati subalena samaṁ saṁkathayantī vṛndā)
(Vṛndā enters, talking to Subala.)

***vṛndā** (sādhu bhoḥ kuśīlavācāryeti paṭhitvā) : subala katham etayāpi maṅgala-vārtayā tvam utphulla-mukho nābhilakṣyase |*

Vṛndā: (Repeating the words "Well spoken, best of actors")[15] O Subala! Why are you not happy with this auspicious introduction?

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[14] *asya pratipādyasya tīrthaṁ prastāvanocyate: prastāvanā* refers to the section dealing with what will be the subject of the play.

[15] This statement is the opening of the drama, called *kathodghāta*, whose purpose is to allow the entrance of the characters. *Sūtri-vākyaṁ tad-arthaṁ vā sveti vṛttam imaṁ yadā | svīkṛtya praviśet pātraṁ kathodghātaḥ sa kīrtitaḥ:* when a person enters on stage and repeats the *sūtradhāra*'s words or words with the same meaning, this is called the *kathodghāta*.

***subalaḥ** : bunde ! imassa pasaṅgassa visesa viṇṇāṇa suṇṇadāe muddho via jādohmi tā phuḍaṁ kahijja-u* |

Subala: O Vṛndā! I am completely ignorant of the situation. Please tell me about it.

***vṛndā:** adya rādhā sakhībhir maṇḍita-sanīḍā govinda-kuṇḍa-rodhasi makha-maṇḍape gurūṇām abhyanujñayā haiyaṅgavīnaṁ vikretum abhikramiṣyati tad āvedayituṁ nāndīmukhī sāndīpaner mātur upadeśena mukundam upalabdhā* |[16]

Vṛndā: Today, Rādhā along with her sakhīs will walk to the sacrificial pavilion on the bank of Govinda-kuṇḍa to sell butter, with the permission of her elders. On Paurṇamāsī's instruction, Nāndīmukhī went to Kṛṣṇa to inform him of this.

***subalaḥ** : (sānandam) bunde, esā nihila-māhurī-varīasī rāhiā kahaṁ ettha lahuammi atthe guruaṇehiṁ aṇuṇṇādā?*

Vṛnde,

Subala: (In bliss) Why did the elders send Rādhā, excellent with all sweetness, on this insignificant errand?

***vṛndā** :*

yad ahani havanīyaṁ hāri haiyaṅgavīnaṁ
svayam idam upahāryaṁ goduhām aṅganābhiḥ |
upaharaṇa-karīṇām apy abhīṣṭārtha-siddhir
munibhir abhihitāsya prakriyeyaṁ makhasya ||9||[17]

Vṛndā: The women should personally offer fresh ghee suitable for sacrifice today. Those who give ghee will have all their desires fulfilled. This is the special nature of the sacrifice described by the sages.

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[16] *Maṇḍitaṁ sanīḍam* means "ornamented in proximity." *Sanīḍa* means close according to *Amara-koṣa*. Rādhā went with her sakhīs at her side.

[17] *Havanīyam* means suitable for sacrifice. *Haiyaṅgavīnam* refers to ghee produced immediately after milking the cow according to *Amara-koṣa*.

subalaḥ : eriso so kassa mahantassa maho?
Subala: What great person is performing this sacrifice?

vṛndā : sugṛhīta-nāma-dheyasyānakadundubheḥ |
Vṛndā: It is the auspiciously named person Vasudeva.

subalaḥ : mahu-puraṁ mukkhia kahaṁ baṇa-majjhe tiṇā ārambhido jaṇṇo?

Subala: Has he given up Mathurā to perform a sacrifice in the forest?

vṛndā : jīvati kaṁsa-hatake kathaṁ mathurāyāṁ tasya yajña-siddhiḥ? atas tenātra bhāgurir nāma gargasya jāmātā sva-pratinidhir nyadhāyi |

Vṛndā: How can he perform sacrifice while wretched Kaṁsa is alive? He has appointed Bhāguri, the son-in-law of Garga to represent him.

subalaḥ : phuḍaṁ āhiārio eso jaṇṇo?
Subala: This must be a sacrifice to curse Kaṁsa.

vṛndā : nahi nahi, kintu śāntiko'yam | yatra sutād apy adhikasya mitra-sūnoḥ kṛṣṇasya sva-putrasya ca rāmasya nikhilāniṣṭa-śāntiḥ phalam |[18]

Vṛndā: No, no. It is to create peace. It is to counteract all calamities connected to his son Balarāma and to Kṛṣṇa, the son of his friend, who is even more than his son.

subalaḥ : (kṣaṇaṁ vibhāvya sakautukam) pia-baassassa suiraṁ hiaa-ṭṭhidā sā gariṭṭhā keli-ghaṭṭāhiāridānurūbassa rādhiāpahudīhinto dāṇa-ggaha-vilāsassa lālasā ajja ccea siddhā |

Subala: happily (Considering for a moment in amusement) My dear friend, for a long time, has a great desire in his heart. Today his desire to extract taxes from Rādhā and her friends by controlling the landing place for boats will be fulfilled.

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[18] *Śāntikaḥ* means "It is meant for peace." The suffix *ika* means "for the purpose of" as in *adhyātmika*.

vṛndā : subala mad-vidhānām api nidhānāyate sā dāna-līlā | tad ehi mānasa-gaṅgā-tīram avatarāva |[19] *(ity ubhau tathā kurutaḥ)*

Vṛndā: O Subala! This pastime is a treasure for persons like me. Come! Let us go to the bank of Mānasa-gaṅgā. (The two go.)

***subalaḥ** : bunde ! vaṇantarāle akarālāṇaṁ marālāṇaṁ dhvaṇī-dhoraṇī dhuṇī-ḍāhiṇe sunijja-i* |

Subala: O Vṛndā! In the forest I hear pleasing swans chortling on the right bank of the river.

vṛndā : nāyaṁ marālānāṁ dhvaniḥ, kintu paśupāla-bālā-tulākoṭīnām[20] | *(punar nirūpya sānandam)*

śoṇe maṇḍita-mūrdhni kuṇḍalatayā kḷpte dukūlottame
nyastāṁ svarṇa-ghaṭīṁ vahanty acaṭulāṁ haiyaṅgavīnojjvalām |
dūre paśya tathā-vidhābhir abhitaḥ smerā sakhībhir vṛtā
rādhā mānasa-jāhnavī-taṭa-bhuvaṁ svairaṁ parikrāmati ||*10*||[21]

Vṛndā: That is not the sound of swans, but the ankle bells of the young gopīs. (Looking again in bliss) Look in the distance! Carrying a steady golden pot of glistening ghee, placed on her head on a ring made of red silk rope, smiling Rādhā, surrounded by similar friends, walks slowly on the bank of Mānasa-gaṅgā.

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[19] *Nidhānāyate* means "It is like a treasure."

[20] *Tulākoṭi* means ankle bell.

[21] Red cloth forms a coil on her head. It is like an ornament, and is not a fault. The pot is steady (*acaṭulām*) on her head. There is brilliance like unmoving lightning. Beneath that is the small circle like the sun, and below that is the great darkness of her hair.

subalaḥ : ammahe cañcalāhiṁ sahaarīhiṁ puṇo puṇo uddībidāe rāhiāe āhaṁḍala-koaṁḍa-ladāe bia jalada-maṁḍalī maṁḍojja-i ṇia māhuriṇṇa bundāraī |[22]

Subala: Oh! Vṛndāvana with its sweetness is like a group of clouds in the company of Rādhā—an unbroken rainbow lit by the lightning of her fickle friends.

vṛndā : subala ! rādhā-mādhuryasya girām apy agra-gāmitvād dūra-deśe'pi sāhasikyam evāvadhārayāmi (iti mukham ānamayya sāpatrapam)

anālocya vrīḍāṁ yam iha bahu mene bahu-tṛṇaṁ
tyajann īrṣāpannāṁ madhuripur abhīṣṭām api ramām |
janaḥ so'yaṁ yasyāḥ śrayati na hi dāsye'py avasaraṁ
samarthas tāṁ rādhāṁ bhavati bhuvi kaḥ ślāghitum api ||*11*||

Vṛndā: Subala! I will boldly listen to the sweet words of Rādhā, by coming forward and remaining at a distance. (She bows her head in bashfulness.) Disregarding shame, Kṛṣṇa gives great respect to Rādhā while giving up dear, jealous Lakṣmī as if she were grass. Who in this world is able to praise Rādhā, whom I have no opportunity to serve?

bhavatu | *tathāpi sva-giraṁ vāsayituṁ tat saurabhaṁ kiñcid udañcayāmi (iti subalam avalokya)*[23]

rādhāyā mukha-maṇḍalena balinā candrasya padmasya vā
vyākṣiptā suṣameti keyam abud haiḥ ślāghā vinirmīyate |
yad dūre'py anubhūya bhūyasi sudhā-śuddhāpi candrāvalī
padmālī ca visṛjya śīryati nijāṁ saundarya-darpa-śriyam ||12||[24]

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[22] Rādhā is by nature yellow, but this color is mixed with blue, red and white of her ornaments to appear like a rainbow.

[23] *Vāsayitum* means to make fragrant. Glorification will take place by my descriptions.

[24] *Suṣamā* means beauty. From far off, what to speak of close up the host of moons and lotuses wither. *Sudhā* means nectar and honey. The other meaning is that Candrāvalī and all Lakṣmīs, purer than nectar, wither away in Rādhā's presence.

Let that be! I will take a little of her fragrance to make my words fragrant. (Looking at Subala) Ignorant people will praise her by saying, "Rādhā's face gives beauty to the moon or lotus." But a host of moons and a host of lotuses made of pure nectar, seeing her face even from a far, give up all pride in their beauty and wilt away.

subalaḥ : eso vi kitti tie ukkariso |
Subala: She is so beautiful!

vṛndā : subala govardhana-mūrdhani śyāmala-maṇḍapikāyāḥ pṛṣṭhataḥ śikhaṇḍa-maulis tvayopanīyatāṁ | *mayā tu manoharam āsāṁ vihāra-kauśalam avalokayantyā śanair avagantavyam (iti subalena saha niṣkrāntā)* |

Vṛndā: O Subala! You must draw Kṛṣṇa from behind the small black pavilion, Śyāmala-maṇḍapikā, on the top of Govardhana. I will meet you there after seeing their beautiful pastimes. (She exits with Subala.)

|| *viṣkambhakaḥ* ||
(Interlude ends.)

(Rādhā then enters, accompanied by four sakhīs.)

rādhā : ammahe vaṇa-lehāe loaṇa-lohaṇijjadā | *(iti saṁskṛtam āśritya) lalite ! paśya paśya—*

pada-tatibhir alaṁkṛtojjvaleyaṁ
dhvaja-kuliśāṅkuśa-paṅkajāṅkitābhiḥ |
nakhara-luṭhita-kuṭmalāvanālī
kim api dhinoti dhunoti cāntaraṁ me ||13||[25]

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[25] *Iyaṁ vanāliḥ* means a forest and a sakhī taking the form of the forest. The forest is ornamented brightly with the marks on his feet such as the flag. The forest is like a *svādhina-bhartṛkā*. Its buds are marked by his fingernails after he has plucked flowers. Or her breast is marked with his nails. Rādhā becomes pleased on seeing her friend enjoyed by Kṛṣṇa. She trembles (*dhunoti*). Trembling is a *sāttvika-bhāva*. By seeing the marks in the forest, I also develop longing for Kṛṣṇa.

Rādhā: How attractive the forest is! O Lalitā, look, look! Decorated with his footprints marked with flag, thunderbolt, elephant goad, and lotus, with its buds touched by his nails, the resplendent forest gives me intense delight and makes me tremble within.

lalitā (smitvā) : bisāhe pekkha pekkha | *(iti saṁskṛtena)*
sadā sudhā-bandhura-veṇu-mādhurī
vismāritāśeṣa-śarīra-karmaṇām |
ciraṁ tiraścām api yatra kānane
manaḥ samādher na kadāpy udāsyate ||*14*||[26]

Lalitā: (Smiling) O Viśākhā, look! The sweet nectar of the charming flute makes even animals forget to move in the forest. Their minds do not give up their rapt meditation.

rādhā (svagatam) : abi ṇāma atakkidaṁ | *āadua heaṁgavīṇobahāriṇīṇaṁ ambhāṇa maggaṁ ajja rundhissadi ba:inda-ṇandaṇo* | *(prakāśam) halā lalide ! ehniṁ patthāṇa-osare īsi vihasia kiṁ bhaṇidaṁ bhavadīe ?* ||

Rādhā: (To herself) I did not think of this—today Kṛṣṇa might block our path as we go to offer the fresh ghee. (Aloud) O Lalitā! When we left, what did Paurṇamāsī say with a slight laugh?

lalitā : ebbaṁ bhaṇidaṁ—ajja tumbhāṇaṁ kobi aūrūbbo ubatthido dīsaī lāho |

Lalitā: She said that we would meet with some extraordinary event today.

rādhikā : lalide kadhā-ppasaṅge pucchīadu, sā mahā-tāpasī sabbaṇṇā tatta-hodī poṇṇamāsī |

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[26] By seeing the marks in the forest, your inscrutability has melted today. Let that be. Let us talk about the sweetness of the flute. Animals with low consciousness and without control concentrate their minds. Persons with consciousness like you however completely lose consciousness and judgment. Today the flute is seen to make living entities act in an opposite way.

Rādhā: O Lalitā, please ask austere Paurṇamāsī a question.

lalitā : kiṁ tā pucchidabbam?
Lalitā: What should I ask?

rādhā : pubba-bhave ṇandīmuhī-ppahudīhiṁ kīdisaṁ mahā-bbadaṁ kidaṁ? tti |

Rādhā: What great vows did Nāndīmukhī and others undertake in previous lives?

lalitā : edāṇaṁ mahābbada-kāridā kadhaṁ tue takkidā?
Lalitā: Why do you ask what great vows they performed?

rādhā : haddhī haddhī | *a:i muddhe tumaṁ bi evvaṁ pucchasi* | *jaṁ tassa mandāndolida-maara-kuṇḍala-kiraṇa-parāa-kandalī-sundarassa muhārabindassa accariaṁ siviṇe bi sudūrādo tumbhādisīṇaṁ dullaha-gandhalaaṁ mahā-māhurī-maaraaṁ ṇetta:indiarehiṁ sabbadā tāo aṇiaridaṁ pianti* | *tā bhaṇāmi paramāhiṭṭāṇuvalambha-mummura-jālidāṇaṁ tumbhāṇaṁ bi tattha mahā-bbade dikkhā sabbadhā jjehva juttā* | *jadhā tāṇaṁ ṇāndīmuhī-pahudīṇaṁ pahavī bhāviṇi bhave bi ṇa dullahā bhave* ||

Rādhā: Ah! O foolish girl, even you ask. Nāndīmukhī and others continually drink, without impediment, the astonishing lotus face of Kṛṣṇa, beautiful with the pollen in the form of rays from his gently swaying *makara* earrings. His fragrance can rarely be touched by persons like you from afar, even in dreams. I say that you should have performed such great vows since you burn like embers with unfulfilled desires. The position of Nāndīmukhī would no longer be rare in the future and even now.

viśākhā : rāhe nandīmuhī pahudido gobakaṇṇā-gaṇādo kimbā abiseseṇa sabba goula-bāsi-jaṇādo bi kābi ekā mahā-bhāiṇī kidamahābbada-lakkhā lakkhīadi |

Viśākhā: There is one fortunate person who from her austerities attained a result greater than all the gopīs like Nāndimukhī and all the people in Gokula.

rādhā (sotkaṇṭham) : bisāhe, kā kkhu esā puṇṇavadīṇaṁ sihāmaṇī?

Rādhā: (Eagerly) O Viśākhā, who is that crest jewel of the pious!

lalitā (svagatam) : tuatto kā īdisī aṇṇā dudīā?
Lalitā: (To herself) There can be no second to you.

rādhā : sahi, viṇṇādaṁ saccaṁ kathesi | (iti saṁskṛtena)

ślāghyate kalita-keli-kākalī-vyākulīkṛta-samasta-gokulā |
śrī-harer adhara-sīdhu-mādhurī-māditā muralir eva netarā ||15||[27]

Rādhā: O friend, I understand. You speak the truth. You are praising none other than Kṛṣṇa's flute—babbling with excitement, sweet with the honey from his lips, bewildering all of Gokula with its sweet, playful, soft sounds

lalitā (sa-smitaṁ) : saccam,

saccaṁ muralī-kūida-taralī-kida-dhīra-māṇasā gorī |
uttama-baṁs-uppaṇṇā sārāhiṇā mahā-sarasa-muharā ||16||[28]

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[27] The flute bewilders everyone with its playful, deep sounds. By the strength of its austerities it is able to agitate the whole world with its loquacious sounds and it is sweet with the honey from his lips. Or it has become intoxicated by drinking the nectar of his lips. Intoxication however is not its real nature.

[28] True, this yellowish flute melts the mind of the most sober Rādhā (*gaurī*). It is made of the best bamboo from best lineage. It is not defective (*ahīna*) since it is most excellent (*sāra*), because its excellence is in its bark. *Gaurī* means pink or yellow. It is most refreshing and is a cause of rasa because of its ability to create tasteful songs. *Sārā-hiṇā mahā-sarasa* can be taken as *sārāhi (rādhā) nāma hāsa rasa:* the flute showers sweetness by uttering the name of Rādhā in a joking way and causing joy. happily saying

Lalitā: (Smiling) That is true. By its sound, it melts the hearts of the most sober. Made of the best bamboo, devoid of fault, it is sweet, and endowed with great taste.

rādhā : halā ! kīsa hasasi ? manda-bhāiṇā bi imiṇā jaṇena appaṇo paṇa:i-jaṇāṇaṁ pasādādo taṁ muha-maṁḍalaṁ do-tiṇṇa-bāraṁ bi diṭṭham atthi | tahabi pa:idi-mādaeṇa tiṇṇā a:urubbeṇa tassa māhurī-mahuṇā hiaaṁ ummahia tadhā sabbaṁ visumārīadi | jadhā parihāṇeṇa pekkhaṇaṁ bi dullaham ||[29]

Rādhā: O friend, why do you laugh? Though I am most unfortunate, two or three times I have seen his face by the mercy of dear friends. His face agitates my heart by its astonishing sweet honey, which intoxicates by its very nature and makes me forget everything. And it is difficult to see him even in meditation.

(iti autsukyam abhinīya saṁskṛtena)

tapasyāmah kṣāmodari varayitum venuṣu janur
vareṇyam manyethāḥ sakhi tad akhilānāṁ sujanuṣām |
tapah-stomenoccair yad iyam urarīkṛtya muralī
murārāter bimbādhara-madhurimānam rasayati ||17||[30]

(With longing) O slender-waisted friend! We will perform austerities to get the blessing of being born among the bamboos since you consider it the best of all pious births—since this flute, accepting great heaps of austerity, tastes the sweetness of Kṛṣṇa's red lips.

vṛndā (praviśya) : lalite ! kathaṁ kathābhiniveśena saṁrabdha-hṛdayāḥ śakra-dhvaja-vedi-padavīm adhirohantam apy ātmānaṁ na jānītha yūyam ?

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[29] Rādhā understands Lalitā's pun in the previous sentence. Why do you simply mock me? Please express yourself to me directly.

[30] Rādhā here elaborates with intensity what was said in verse 15. The *sañcarī-bhāva* called *autsukya* arises from separation. She feels *dainya* because of feeling unqualified to meet him. The *sthāyi-bhāva* is *anurāga*. She desires birth even as a non-living object.

Vṛndā: (Entering) O Lalitā! Completely absorbed in talking, do you not see that you have come to the altar at Indradhvaja?[31]

sarvāḥ (parāvṛtya) : sahi saccaṁ kadhesi | jaṁ goaḍḍhaṇo puṭṭhado saṁvutto | tā ḍāhiṇe goinda-kuṇḍa-vaṭṭaṇī aṇuvaṭṭambha | (iti tathā kurvanti)

Everyone: (Turning) You speak the truth. Govardhana is behind us. We will go to Govinda-kuṇḍa in the south. (They do so.)

vṛndā (apavārya) : campakalate paśya paśya—

dhruvaṁ nikhila-mādhava-praṇayinī-kadambād alaṁ
vikṛṣya vividhaṁ vidhir madhurimāṇam atyadbhutam |
prabhoḥ parama-tuṣṭaye niramimīta rādhāṁ mudā
yad atra ramate hariḥ parihṛtānya-nārī-spṛhaḥ ||18||[32]

Vṛndā: (Speaking to Campakalatā only) O Campakalatā! Look, look! It is certain that the creator joyfully produced Rādhā for the highest satisfaction of the Lord, after extracting the most astonishing sweetness from all of Kṛṣṇa's beloveds, since Kṛṣṇa, not desiring any other woman, takes pleasure in her alone.

rādhā (dakṣiṇataḥ prekṣya) : ammahe ! māṇasa-gaṅgāe upphulle kamala-kalābe rolambāṇaṁ kāalī-kala-alassa komaladā |

Rādhā: (Looking to the south) How astonishing is the soft buzzing of bees in the blooming lotuses at Mānasa-gaṅgā!

vṛndā (sākūtaṁ) :

sarojānāṁ puñje mada-kalam amuṁ paśyata puraḥ
parāgair āpiṅgaiḥ spurad-adhara-kāyaṁ madhukaram |

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[31] This is a *kuṇḍa* near Govardhana.

[32] He does not desire anyone else since all are obtained in one person.

muhur bhrāmaṁ bhrāmaṁ bhramara-ramaṇīr yaḥ sarabhasaṁ
nirundhāno dhvānoddhati-vidhūta-mūrdhā viharati ||19||[33]

Vṛndā: (Hinting) Look at that bee intoxicated in the lotus grove, his lower portion gleaming with yellow pollen. Passionately wandering about, shaking its head while humming, the bee plays, while obstructing the female bees.

rādhā (svagatam) : ṇuṇaṁ bundāe kimpi hiae kadua edaṁ bāharīadi | (prakāśam) halā bunde ! dhaṇṇāo kusuma-koḍio jāo kānteṇa samaṁ kilanti manda-bhāiṇīṇaṁ uṇa imāṇaṁ sūrobāsiṇīṇaṁ dūrādo kkhaṇa bittassa pekkhaṇaṁ sudullahaṁ tti || (saṁskṛtena)

Rādhā: (To herself) Vṛndā has said this to reveal something in her heart. (Aloud) O Vṛndā! The female bees are fortunate since they play with their beloveds. The unfortunate women who worship the sun cannot see their beloved even from far away, even for a moment. The women of human birth who worship the sun are more unfortunate than the bees which are ignorant of dharma and karma.

bhavatu mādhava-jalpam aśṛṇvatoḥ
śravaṇayor alam aśravaṇir mama |
tam avilokayator avilokaniḥ sakhi
vilocanayoś ca kilānayoḥ ||20||[34]

O friend! If I cannot hear about Kṛṣṇa with my ears, better that I be deaf. If my eyes cannot see him, better that I be blind.

vṛndā : sakhi rādhe ! rātrindivaṁ divya-līlayā dīvyasi tathāpi kathaṁ nirvidya khidyase?[35]

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[33] Kṛṣṇa with yellow cloth obstructs the gopīs and argues with them. Vṛndā predicts the future. This is the first of seven components of a drama. *Prasaṅgena bhavet kāryasya kīrtanam: upanyāsa* means glorification of actions with indulgence.

[34] *Aśravaṇiḥ* means deaf. This is *vinyāsa* the second *aṅga*. It is said *nirveda-vākya-vyutpattir vinyāsa iti kīrtyate*: expressions of resignation are called *vinyāsa*

[35] Vṛndā speaks lies to invoke a response from Rādhā.

Vṛndā: O Rādhā, why do you lament since day and night you shine with delightful pastimes?

lalitā : halā rāhe kadhaṁ mantharā bia lakkhīyase?
Lalitā: O my friend Rādhā! Why do you appear so dull?

vṛndā :

haiyaṅgavīna-mṛdulā tvaṁ ataḥ kathaṁ vā
haiyaṅgavīna-kalasīṁ calitā vahantī |
hā mallikārpaṇa-padaṁ vyathate śiras te
mūrdhany amuṁ mama nidhehi kṛpāṁ vidhehi ||21||[36]

Vṛndā: Though your head is soft like butter, why are you carrying a pot of ghee on your head and walking? Meant for jasmine flowers, your head must hurt. Please be merciful and place the pot on my head.

rādhā : sahi ! kalasīe bhāro ṇa maṁ mantharābedi | pekkha, bhūri bhūsaṇāṇaṁ ccea jāiṁ ṇiāridāe pasahaṁ appidāiṁ ||[37]

Rādhā: O friend! The weight of the pot does not tire me. Look! Lalitā put too many ornaments on me, though I tried to stop her.

viśākhā : halā rāhi kkhaṇaṁ ciṭṭha suṭṭhu udbhāremi maṁḍaṇa-bhāraṁ | (*iti yathārham uttārayati* |)

Viśākhā: My friend Rādhā! Stop a moment. I will take off the heavy ornaments. (She does so.)

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[36] Thinking Rādhā is tired from carrying the pot Vṛndā speaks. Your head, meant for carrying jasmines, must hurt. Be merciful. Seeing your suffering I suffer. Take away my sorrow.

[37] Carrying the pot does not tire me, since I have enthusiasm because of faith that it is suitable for the *brāhmaṇas'* sacrifice. Actually however she desired that Kṛṣṇa would stop her, in order to take the ghee as a tax. See, I have too many ornaments, which Lalitā put on me forcibly though I tried to prevent her. The ornaments were unsuitable because of her great beauty and youth.

vṛndā :

trapate vilokya padmā lalite rādhāṁ vināpy alaṅkāram |
tad alaṁ maṇi-maya-maṇḍana-maṇḍala-racanā-prayāsena ||22||[38]

Vṛndā: Seeing Rādhā without ornaments, Padmā becomes ashamed. What is the use in attempting to decorate Rādhā with jewels?

rādhā : halā bunde, ettha jaṇṇe heaṅgavīṇobahāriṇīṇaṁ hariṇī-ṇettāṇaṁ sabbaṅgārahassa maṇḍaṇa-ulassa muṇi-jaṇādo ubaladdhī suṇīadi |[39]

Rādhā: O Vṛndā! I have heard that the sages will gift many ornaments to the women who bring ghee for the sacrifice.

vṛndā : na kevalaṁ maṇḍana-kulasyaivopalabdhiḥ kintu kriyārambha eva nijābhīṣṭānām api | tad ebhyaḥ prāñjalam añjaliḥ kriyatāṁ kāmadebhyaḥ śailendra-tīrthebhyaḥ | (iti sarvās tathā kurvanti |)[40]

Vṛndā: Not only will you get ornaments but the fulfillment of your desires just by starting this journey. You should fold your hands respectfully to Govardhana, the king of mountains and the *tīrthas* which will fulfill your desires. (They do this.)

campakalatā *: sahi citte ! adicittā esā nihilajīa-maṇḍalī-kuṇḍiākulālassa puṇḍarīa-joṇiṇo kuṇḍeṇa maṇḍidā girinda-sihara-tthalī ḍāhiṇe rehadi |*

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[38] Lalitā decorated Rādhā in order to crush the faces of the opponent gopīs. But even without the ornaments Rādhā was most beautiful. Padmā, the friend of Candrāvalī would be shamed since Candrāvalī did not have such beauty.

[39] It is better to take off these ornaments. Since we will become most auspicious by the ornaments mercifully given by the *brāhmaṇas*, it is a burden at this time to wear ornaments.

[40] Just by beginning to go to offer the ghee, you will obtain your desires. You should fold your hands to Brahmā-kuṇḍa and other holy places in order to destroy obstacles to fulfillment of your desires. It would be difficult to offer respects on the ground with the head since they were carrying golden pots on their heads. Your desires will not be difficult to attain in the future at these places. In this way these places fulfill your desires.

Campakalatā: O my friend Citrā! The most astonishing place at the top of Govardhana with the *kuṇḍa* of Brahmā, who produces all living beings, shines resplendently in the south.

citrā : sahi īdha jjebba bhattāṇaṁ bacchalo hari-rāa ṇāmā ṇārāyaṇo basedi |

Citrā: The form of Nārāyaṇa called Harirāya, affectionate to the devotees, lives there.

vṛndā : paśya paśya !
sakhi bahula-śirastve bhū-bhṛtau ceha sāmyaṁ
dadhad api girir añcaty eṣa śeṣād viśeṣam |
agharipur ayam aṅke mūrdhni yasyodare ca
praṇayati rati-līlām adbhutāṁ preyasībhiḥ ||23||[41]

Vṛndā: Look, look! Though it is similar to Śeṣa who supports the earth, Govardhana is superior to Śeṣa. Kṛṣṇa enjoys astonishing intimate pastimes with his beloveds on its lap, on its peaks and in its caves.

lalitā (rādhām avekṣya saṁskṛtena):

nividạ-rucini gaṇḍa-grāva-khaṇḍe gariṣṭhe
surabhiṇi kira dṛṣṭiṁ gauri govardhanasya |
sakhi mṛgamada-paṅkaiḥ suṣṭhu yatropaviṣṭas
tvad-urasi rasikendraḥ patravallīm alekhīt ||24||[42]

Lalitā: (Looking at Rādhā) O friend! Please glance at the charming, thick slab of stone on Govardhana, where Kṛṣṇa sat and drew pictures on your chest using musk.

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[41] It is similar to Śeṣa with many heads. Nārāyaṇa is his part. The snake has heads, coils and a stomach. The mountain has peaks, plateaus and caves. Kṛṣṇa performs pastimes of love outside, and sleeps in the caves with his beloveds, sometimes with one gopī massaging his feet. The mountain is superior to Śeṣa. She hints at pastimes in the future.

[42] Lalitā remembers a previous pastime to pacify Rādhā, in order to indicate that meeting him is not impossible. He drew pictures. Today also, please have faith he will do so.

campakalatā (janāntikaṁ[43] *saṁskṛtena) : sakhi samākarṇyatām—*

ayam upari parisphurad-balākā-
tatir anu cañcalā-vilāsaḥ |
acala-śirasu nīla-maṇḍapasya
dviguṇayati dyutim ambudaḥ sva-dhāmnā ||25||[44]

Campakalatā: (Aside) O friend, please listen. The cloud, with a line of cranes above and lightning nearby, doubles the beauty of the black pavilion on Govardhana's peaks by its splendor.

lalitā (sānandam) : campaalade ṇa kkhu ambudo pekkha | eso kaṇṭha-lambi bipphāra-hāro pītāmbaro giri-ṇidambe ālambadi | tā pupphido ambhāṇaṁ maṇoraha-sāho |[45]

Lalitā: (In bliss) O Campakalatā! That is not a cloud! Look! He wears a necklace and yellow cloth and takes shelter of the mountain. Our friend called desire is now bearing flowers.

rādhā (vṛndām avekṣya sa-kampaṁ saṁskṛtena) :

urīkurvan gaurīṁ giri-śikhara-bhāg ambara-ruciṁ
jagad-vaṁśe yuñjan madana-ghana-ghūrṇā-ghuṇa-ghaṭām |
dhṛti-dhvāntaṁ bhindann amṛta-nidhir indīvara-dṛśāṁ
dṛśāṁ bandhuḥ ko'yaṁ vidhūr iva purastād udayate ||26||[46]

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[43] *Janāntikam* means a discussion between two persons that others cannot hear.

[44] The cranes indicate his necklace, the lightning his cloth and the cloud his body. (Kṛṣṇa, with a pearl necklace and yellow cloth doubles the beauty of the black pavilion on the peaks of Govardhana.)

[45] This is the third *aṅga* called *virodha*. It is said *bhrānti-nāśo virodhaḥ syād: virodha* is destroying wrong notions.

[46] On top of the mountain, the moon appears white, beautiful in the sky. Or he wears yellow cloth. The moon causes great trembling in love within the universe. Or the moon causes insects to appear in the bamboo. (Kṛṣṇa, wearing yellow cloth, causing people within the universe to tremble with love, destroying our determination, an ocean of nectar for the gopīs, appears in the east.)

Madana-ghūrṇa indicates madness (*unmāda*). *Dhṛti-dhvāntam* indicates fickleness (*cāpalyam*). *Dṛśāṁ bandhuḥ* indicates eagerness (*autsukyam*). These are three *sañcāri-bhāvas*.

Rādhā: On the summit of Govardhana, assuming a pale beauty in the sky, causing insects to appear in the bamboo, destroying intense darkness, the moon, the friend of our eyes— ocean of nectar for the eyes of blue lotuses—rises in the east.

(Kṛṣṇa, wearing yellow cloth, causing people within the universe to tremble with love, destroying the covering on our determination, an ocean of nectar for the gopīs, appears in the east.)

vṛndā : sakhi rādhe ! samākarṇyatām—

samasta-jagatī-bhuvāṁ mṛga-dṛśām abhīṣṭāśiṣaḥ
samartham abhipūraṇe kim api dolayan dor-yugam |
asau kulaja-vallavī-madana-vedanonmādana-
vrata-praṇayinorasā rasika-maulir udbhāsate ||27||[47]

Vṛndā: O my friend Rādhā! Please listen. Waving his arms which are able to fulfill the desires of all women in the universe, the crest jewel of *rasikas* shines brightly by displaying his chest which is determined to intoxicate, torture and drive insane well-bred women.

rādhā (sa-vismayaṁ saṁskṛtena) :

prapannaḥ panthānaṁ harir asakṛd asman-nayanayor
apūrvo'yaṁ pūrvaṁ kvacid api na dṛṣṭo madhurimā |
pratīke'py ekasya sphurati muhur aṅgasya sakhi yā
śriyas tasyāḥ pātuṁ lavam api samarthā na dṛg iyam ||28||[48]

Rādhā: (Astonished) I have seen Kṛṣṇa many times. But I have never seen before such sweetness as today. My eyes cannot drink even a drop of the beauty of one portion of one of his limbs.

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[47] He shows his chest which intoxicates, tortures and drives insane women.

[48] Many times I have seen him. I am not able to drink even one drop of the beauty of one portion of one limb. Because of his ever-increasing beauty she is unable to drink and thus feels pain. In *anurāga* the object is constantly experienced but seems to be newly experienced.

vṛndā:

yadā yadā paśyasi mādhavaṁ puras
tadā tadaivāsya vadasy apūrvatām |
navaḥ sadā syāt kim ayaṁ tavāthavā
rāgonmade vismarataḥ kim akṣiṇī ||29||[49]

Vṛndā: Whenever you see Kṛṣṇa, you say he is most remarkable. He must be ever new, or have your eyes forgotten because of insanity due to love?

(Kṛṣṇa enters with Madhumaṅgala, Subala, Arjuna and others, asking questions to Nāndīmukhī.)

kṛṣṇaḥ (sa-kautukam) :

govardhana-girim upetya kaṭākṣa-bāṇān
karṇa-sphuran-maṇi-śilopari saṅkṣuvāṇā |
kā bhrū-dhanur-dhuvana-sūcita-luñcaneyaṁ
vyagrīkaroty ahaha mām api sambhrameṇa ||30||[50]

Kṛṣṇa: (Joyfully) Who is this girl near Govardhana Hill who, firing arrows of glances above her ruby earrings and ~~indicating~~ stealing everything ~~theft~~ from me by the movements of her bow-like eye brows, agitates me with eagerness?

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[49] He is ever-fresh because of his increasing beauty or because of her madness in love. This perception continually takes place. What to speak of experiencing both!

[50] She sharpens her glances above her jeweled earrings. She aims in order to pierce my heart. This intention is further explained. Just by the quivering of her brow, she steals everything from me. By that she steals forcibly the wealth of my steadiness at every moment in the forest. Or, because of fear of the hissing sounds they will produce, she first sharpens the arrows of her glance. Why does she display the sharpening of her glances? She wants to agitate me, though I can take away the steadiness of the whole world. Being pierced by those arrows, I do not know what to do.

(punar nirūpya) hanta ! kathaṁ saiva madīya-hṛd-viṭaṅkālaṅkāra-pārāvatīyaṁ priyā ?

tāra-śriyā mūrcchita-valgu-rāgā
vistārayantī śruti-pāli-bhūṣām |
kalāñcitā hanta mayopalabdhā
svarādhikeyaṁ parivādinīva ||31||[51]

(Looking again) Oh! Is this ~~dear woman~~ my beloved, the dove which decorates the nest in my heart? I have attained Rādhikā who is like a seven stringed *vīṇā*, who is endowed with charming desire which increases by the beauty of a pearl necklace, who wears ornaments on the tips of her ears and is worshipped by all the arts.!

nāndī : goulānaṁda ! tumbha pāse ciṭṭhantīṁ māṁ jāba imāo ṇa pekkhanti kkhaṇaṁ tāba pacchaṇṇā homi | (iti tathā sthitā) |[52]

Nāndīmukhī: O Kṛṣṇa, I will disappear for a moment so that they do not see me standing beside you. (She hides.)

***kṛṣṇaḥ** : hanta sakhāyas tūrṇam ādhmāyatāṁ bhavadbhir mahā-ghaṭṭādhikārābhi-vyañjakaṁ śṛṅgādi-vāditraṁ mayāpi bimbādhare vaṁśī nidheyā | (iti sarve tathā kurvanti |)*

Kṛṣṇa: Hanta! O friends! Quickly blow the horns to announce my authority over the main *ghaṭṭa*. I will place the flute on my bimba red lips. (They blow their horns.)

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[51] *Viṭaṅka* means a dove's nest. I have obtained my Rādhikā, who is similar to a seven-stringed lute (*parivādinī*). Or I have attained her like a lute possessing additional notes. She has attractive (*valgu*) desire (*rāgaḥ*) increased (*mūrcchita*) with the beauty of a pearl necklace. Or she is endowed with beautiful *rāgas* with twenty-one *mūrcchanas* and beauty of high notes (*tāra*). She wears ornaments on the tips (*pāli*) of her ears. Or she diplays ornaments of all thirty-two *śrutis*. *Pāli* means tip of the ear according to Medinī. She is worshipped by the arts or is worshipped by soft, sweet sounds. *Tāra-śriyā* also means "by beauty of the pupil of her eyes." This indicates *anurāga*.

[52] She wants to do this to hide any fault in her role as an informant.

vṛndā (svagatam) : katham etāḥ keli-muralī-ravākarṇanena vighūrṇita-mūrdhānas tarūn muhur dhārayanti ? (iti samantād avalokayantī)

veṇor eṣa kala-svanas taru-latā-vyājṛmbhaṇe dohadaṁ
sandhyā-garja-bharaḥ pika-dvija-kuhū-svādhyāya-pārāyaṇe |
ābhīrendu-mukhī-smarānala-śikhotseke salīlānilo
rādhā-dhairya-dharādharendra-damane dambholir ūnmīlati ||32||[53]

Vṛndā: (To herself) While reeling their heads on hearing the sound of his pastime flute, why do the gopīs continually hold onto the trees? (She looks around.) The soft sound of Kṛṣṇa's flute is the medicine for making the trees and vines burst into flower. That sound is the evening thunder that drowns out the cuckoos' cries and *brāhmaṇas'* chanting the Vedas. It is a playful breeze that fans the flames of love in the moon-faced *gopīs*. It is a thunderbolt that shatters Rādhā's mountain of self-control.

kṛṣṇaḥ (rādhāyām apāṅgaṁ nikṣipya sānandam) :
vaktrāmbhojam udātta-narma-vacasā sakhyaṁ vinirmitsate
maitrīṁ bhaṅgura-vīkṣitena nayana-dvandvaṁ kramād īpsati |
līlā-manda-gatena pāda-yugam apy āripsate saṅgamaṁ
rādhāyāḥ smara-bāndhavena vayasā dehe'dya sandhitsati ||33||[54]

Kṛṣṇa: (Glancing at Rādhā blissfully) Desiring friendship in Rādhā's body with the friend of Cupid called youthfulness, her lotus face desires friendship with generous, joking words. Her two eyes desire friendship with crooked glances and her two feet desire association with a playful gait.

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[53] *Dohadam* is a type of medicine. *Dambholiḥ* is a thunderbolt. The tree and other objects, showing symptoms of joy, silence, eagerness and unsteadiness, possess the qualities of the previous items in the list as well. Rādhā has all four qualities at once.

[54] Desiring to join with youth, who is the friend of Cupid, in Rādhā's body, her lotus face desires friendship with generous, joking words. Having surpassed childhood, and considering it impossible to remain without assistance, she desires to qualify herself for youth, a strong assistant, in order to protect herself. Her lotus face desires friendship (offering itself completely) with witty words mixed with mercy, generosity and sweetness (*udātta*), since she has lost interest in useless talk and laughing typical of childhood. *Udātta* means endowed with mercy etc. according to Medinī. Her eyes desire friendship with crooked glances, since straight glances have departed at this time. Her feet desire to start friendship with a playful, slow gait since swift movements have disappeared.

rādhā (prayatnād ākāra-guptim abhinayantī sāci-kandharam apavārya[55] *saṁskṛtena) :*

kuvalaya-yuvatīnāṁ lehayann akṣi-bhṛṅgaiḥ
kuvalaya-dala-lakṣmī-laṅgimāḥ svāṅga-bhāsaḥ |
mada-kala-kalabhendrollaṅghi-līlā-taraṅgaḥ
kavalayati dhṛtiṁ me kṣmādharāraṇya-dhūrtaḥ ||34||[56]

Rādhā: (With effort hiding her expression, she speaks an aside with crooked neck.) This cheater, standing in the forest on Govardhana Hill, performs pastimes that surpass those of a young, intoxicated elephant. He makes the bee-like eyes of all earthly women taste his bodily effulgence which surpasses the luster of blue lotus petals. He has destroyed my self-control.

kṛṣṇaḥ (śṛṅgād avarohaṇaṁ nāṭayan rādhām avalokya sānandam) :

sthūle rādhikayā payodhara-yuge hāraḥ prasādīkṛtaḥ
khyāte bālatayā kace ca kuṭile maulir vitīrṇo'nayā |
vinyastaṁ śruti-sevinor api masī-mālinyam evānayor
ity akṣṇor dvayam īrṣayā mṛgadṛśaḥ śaṅke mumocārjavam ||35||[57]

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[55] *Apavāraṇam* means to say something secretly while others cannot hear: *rahasyaṁ kathyate'nyasya parāvṛttyāpavāritam.* (*Nātika-candrikā* 212)

[56] He makes the bee-like eyes of the young women of Bhū-maṇḍala (*kuvalaya*) taste his bodily splendors (*aṅga-bhāsaḥ*) whose attractiveness surpasses the luster of blue lotus petals (*kuvalaya-dala-lakṣmī-laṅgimāḥ*).| According to the rule *ano bahuvrīhau* (Pāṇini 4.1.12), certain feminine words in *bahu-vrīhi* compounds have endings like the masculine. (ie. *Laṅgiman* is a masculine form.) According to the rule *gati-buddhī* (Pāṇini 1.4.52) in the phrase "making the bee-like eyes relish," the eyes are put in the instrumental case. The meaning of the verse is "The rascal destroys my steadiness. It is not my fault."

[57] *Sthūle* means firm or insentient according to *Amara-koṣa*. *Mauli* is a crest jewel. Her eyes reach to her ears, or are engaged in studying the Vedas.

Kṛṣṇa: (Descending from the peak, he gazes blissfully at Rādhā.) This The young girl Rādhā has decorated her two firm breasts with a necklace and placed a jewel on her famous curly locks of hair. She has placed mascara on her eyes which reach to her ears. I fear those eyes have given up their straightforward nature because of hatred!

***lalitā** (apavārya) : halā rāhe ! haṭhilla-dāra-haḍī-baṇijjā-mahā-sattha-bāha-ṇāho tā apekkhantīo bia savisambhaṁ calambha |*[58]

Lalitā: O my friend Rādhā! The arrogant chief merchant descends from the mountain. Let us proceed confidently as if we do not see him.

***rādhā** : sahi ! lahu lahu jāhi, jam esā phuḍidobala-maṇḍalī-bandhurā basundarādhara-taḍī | (iti sa-dṛṣṭi-kṣepaṁ parikrāmati)*

Rādhā: Go slowly since the stony path is uneven. (She goes while glancing.)

***kṛṣṇaḥ** : sakhe subala ! katham asmān avamatya calituṁ pravṛttā eva sa-līlam amūr amūka-mañjīrā mañju-bhāṣiṇyaḥ | tatas tūrṇam arjunena sārdham amūṣāṁ ghaṭasva vyāghoṭanāya |*[59]

Kṛṣṇa: O my friend Subala! Talking sweetly, why are they casually walking on the path while ignoring us, [the best of tax collectors] making noise with their ankle bells? Go quickly with Arjuna to block them!

***subalaḥ** (satvaraṁ sārjunaḥ parikramya) : hanta ! sa-gabbāo gabba-vikkaaṇīo kahaṁ ghaṭṭa-cattaraṇāhaṁ anādaraṁtīo sacchaṁdaṁ gacchaṁti hodīo | tā bāhuḍiaṇo suṭṭhu ṇaṁ pabohentu |*

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[58] Otherwise if he recognizes that we are intentionally ignoring him, he will harass us more. They pretend not to see him.

[59] Going noisily in front of me, a wealthy king, they show great pride and disrespect for me. *Vyāghoṭanāya* means "in order to make them go back."

Hanta!
O!

Subala: (He goes quickly with Arjuna.) Why are you, full of pride, casually going to sell ghee, while disrespecting the master of the toll station? You should stop and recognize us!

и оказать нам почтение!

(sarvāḥ prakāmam aśrutim abhinīya sāvahelaṁ calanti |)
(All the gopīs, pretending not to hear, continue to walk while ignoring him.)

Hey!

subalaḥ (dhāvann uccaiḥ) : haṁho ! appaṇo māhāppaṁ mā haredha | tūṇṇaṁ parābaṭṭhedha |

hamho! (arrogance or addressing an equal)

Subala: (Running after them) Ah! Do not diminish your glory! Quickly turn around!

sarvāḥ (sa-nirvedam iva parāvṛtya) : bhoḥ puṭṭha-māṁsāda ! kadhaṁ tue parāvaṭṭidahma |[60]

hard-mouthed one!

Everyone: (As if indifferent, they turn.) Oh slanderer! Why do you make us turn around?

subalaḥ : paḍhamaṁ dāba kkhoṇī-bilagga-matthaāo baṁdaṁdu mahā-ghaṭṭa-dāṇindaṁ hodīo |

Subala: Touching your heads to the ground, you should bow down to the king of the main toll station!

(or great king of the toll station)

viśākhā (sa-smitam) : kiṁ bandaṇāriho ṇa hodi ballaīnda-nandano ? kintu loottarassa jaṇṇassa heaṅgabīṇobaharaṇe āraddha-bbadāṇaṁ ahmāṇaṁ bamhaṇedara-baṁdaṇaṁ bhaavadīe ṇisiddham |[61]

Viśākhā: (Smiling) Why should we not bow to the son of the chief cowherd? But since we have made a vow to take ghee to the extraordinary sacrifice, Paurṇamāsī has forbidden us from bowing to anyone except a *brāhmaṇa.*

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[60] *Pṛṣṭha-māṁsāda* means one who speaks cruel words.

[61] This is called *sādhvasam*, the fourth *aṅga* of the drama. It is said *mithākhyānaṁ tu sādhvasam: sādhvasam* refers to telling lies.

arjunaḥ : bisāhe ! eso buṁdāaṇa-bhū-biṁdārao ahma mahā-dāṇando bi dāṇiṁ ārabdha-bbado baṭṭadi | tā bbadiṇīhiṁ bbadiṇo'ssa bandaṇe dūsaṇaṁ natthi ||

Arjuna: O Viśākhā! The head of Vṛndāvana, our great king, has also commenced a vow. It is not a fault if those performing vows offer respects to another person performing vows.

lalitā : kīdisaṁ taṁ bbadam ||
Lalitā: What type of vow is he undertaking?

kṛṣṇaḥ (sa-smitam) : nityam abalārbuda-dvija-vasana-dānaṁ mahā-vratam ||[62]

great always

Kṛṣṇa: (Smiling) I have taken a daily vow to give cloth to ten million helpless *brāhmaṇas.*

lalitā : tado juttā esā ghaṭṭahiāridā | jaṁ idisīe mahāpaabīe samārohaṇaṁ biṇā ṇia mahābbadassa rakkhaṇaṁ dukkaram ||[63]

Lalitā: Then it is proper that you collect tolls since it is difficult to maintain this great vow without taking such a powerful position.

kṛṣṇaḥ (vihasya puraḥ paśyan) : sakhe madhumaṅgala śrūyatām |

abhyukṣya niṣkaṁ patayālunā muhuḥ
svedena niṣkampatayā vyavasthitā |
pañcālikā kuñcita-locanā kathaṁ
pañcālikā-dharmam avāpa rādhikā ||36||[64]

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[62] Or I have taken a vow to bite the lips of ten million women. (or to kiss)

[63] In civilized society, it would be impossible to give gifts to millions of married women in the city or town.

[64] Seeing Rādha's transformations from love and informing his friends of this, Kṛṣṇa

Kṛṣṇa: (Laughing, looking in front of him) O my friend Madhumaṅgala! Please listen.

Rādhā, accompanied by five friends, bathes her locket in falling perspiration and remains motionless with contracted eyes. Why has she become paralyzed like a wooden doll?

madhumaṅgalaḥ (kṛṣṇasya karṇe nibhṛtokti-mudrām abhinayan uccaiḥ) : bhoḥ pia-baassa diṭṭhiā baḍḍhase pekkha gabbida-sahī-sahidā sajjhasena khambhidā rāhī |[65]

Madhumaṅgala: (He makes a gesture of whispering in Kṛṣṇa's ear and then speaks loudly.) O friend! You are in a stronger position. Though with her friends, she is stunned with fear.

vṛndā (sa-smitam) :
mṛgādhipati-madhyamaḥ kaṭhina-pīvara-kroḍa-bhāk
bhujaṅgama-bhuja-dvayas tvam asi puṇḍarīkekṣaṇaḥ |
ataḥ kathaya sādhvasaṁ na bhavataḥ kathaṁ vindatām
asau puruṣa-kuñjara prakṛti-bhīrur eṇekṣaṇā ||37||[66]

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still pretends to hide this knowledge and asks a question. Bathing her pendant in falling perspiration, she becomes stunned. *Autsukya* and *jāḍya* manifest. She hides this, out of fear: she is surrounded by five friends. It was previously mentioned that at first she was with Vṛndā only. Contracted eyes shows fear. She appears like a doll. Though her contracted eyes arose from shyness, it became visible because of fear. *Pañcālikā* is a doll according to *Amara-koṣa*.

[65] He made a gesture to indicate a secret message, but did not speak. It appears she is afraid. "She is going about while carrying many goods, cheating you, the king of wealth. It appears they are afraid. This is the quality of a thief." He informs his friend of this. "O friend, you are stronger." She reveals qualities which you should investigate: she is paralyzed with fear though surrounded by friends.

[66] Vṛndā smiles, revealing some concealed knowledge. *Mṛgādhipatiḥ* is a lion. *Kroḍa* means chest or a boar. *Puṇḍarīkekṣaṇaḥ* means lotus-eyed or tiger-eyed. *Puṇḍarīka* means tiger according to *Amara-koṣa*. She has doe-like eyes. Seeing the lion, the doe becomes fearful. It is hinted that, seeing the sweetness of his form, she undergoes transformations.

Vṛndā: (Smiling) You have a lion's waist. Your chest is hard and broad. Your arms are like snakes. You have eyes like a tiger. O elephant among men! Tell me why fearful Rādhā with doe-like eyes should not fear you.?

lalitā : lalidā-pālidāṇaṁ goāliāṇaṁ kahiṁ bi bhaa-saddo bi kaṇṇa-kuharaṁ ṇa gado | taha bi imassa goula-rakkhaṇa-bbadassa ahma rāa-kumarassa purado kīdisaṁ bhaaṁ ṇāma |

Lalitā: The word "fear" has never entered the ears of the gopīs protected by Lalitā. Why should we be afraid of our prince who has vowed to protect Gokula?

kṛṣṇaḥ : lalāmāṅgi lalite ! lalitaṁ bravīṣi | tad imāṁ sakhī-maṇḍalena sārdhaṁ pāṇḍura-śilām adhyāsya samudācāram avadhāraya |[67]

very charmingly!

Kṛṣṇa: O beautifully decorated Lalitā! You speak with charm. Sit ~~her~~ down on this pale rock with ~~her~~ your friends and ~~make her understand how to~~ act properly.•

lalitā : goula-jua-rāa ! pekkha, ārohedi bhaabaṁto caṁḍa-maūho gaaṇa-maṁḍalaṁ tā āpucchamha tumaṁ turiaṁ jaṇṇa-maṇḍabobalambhaṇassa |

Lalitā: O prince of Gokula! Look! The sun is rising high in the sky. Therefore we quickly bid you farewell, since we want to go to the sacrificial pavilion.

(kṛṣṇaḥ bhruvor āghūrṇanena madhumaṅgalaṁ vyāpārayati |)
(Moving his eyebrows, Kṛṣṇa engages Madhumaṅgala.)

madhumaṅgalaḥ : lalide ! ajja tuhmāhinto sulukkaṁ gehniduṁ ṇa kkhu juktam | jaṁ saṅgabe heaṅgaba-bhāra-bhaṁgura-majjhamā o appasiṇiddhā

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[67] O Lalitā you are decorated with many ornaments. This shows your pride. To break your pride I will take the ornaments with my hand today. Or Lalitā your body is a victory flag for Rādhā and others. Your great intolerance will be conquered by me, the collector. *Lalāma* means an ornament or a flag.

o hodī o ghaṭṭe āadua baṭṭanti | tā rittatuṇa dūsaṇa-ṇibāraṇātthaṁ kimpi thoaṁ aṇumaṇṇia jahasokkhaṁ jāntu |

Madhumaṅgala: It is not proper to accept any tax from you today, Lalitā!, but With waist bent from the heavy weight of ghee, you have come to the toll station this morning as a group. Agreeing to some small amount in order to prevent others finding fault because of no collection, you may then go ~~away happy.~~ happily.

viśākhā : ammahe adiṭṭha-pubbaṁ hi kkhu goaḍḍhaṇe ghaṭṭa-dāṇam |
Viśākhā: I have never seen a toll gate at Govardhana!

kṛṣṇaḥ : viśākhe ! satyaṁ vyāharasi, bhavad-vidhā khalu kathaṁ drakṣyanti yad adyāpi paśyantyo'pi na paśyanti |

Kṛṣṇa: You speak the truth. How can persons like you see— since you do not see now, even when you are looking?

lalitā (janāntikam) : hanta sahīo paḍhamaṁ sāma-ghaṭṭanā jjebba juttā |

Lalitā: (Aside) Ah friends, first we should appease him.

sarvāḥ : suṭṭhu bhaṇesi |
Everyone: You speak correctly.

lalitā (sa-praśrayam abhyupetya) : goulāṇandaṇa ekka-ggāma-bāsisu bisuddha-pa:idīsu mādisa-janesu ṇa juttaṁ kira susiloassa sal-loa-mauliṇo tuhmādisassa pādiullāraṇaṁ tā aṇujāṇīhi turiaṁ |

Lalitā: (Very politely) O bliss of Gokula! It is not proper for you, praiseworthy chief of all good persons, to obstruct us, since we have pure natures and live in the same village as you. Immediately permit us to pass!

kṛṣṇaḥ (sa-kāruṇyam iva) : hanta sukumāri suṣṭhu nirbadhnatā duranta-

śāsanena tenāṭavī-cakravartinātra ghore ghaṭṭa-karmaṇi niyukto'smi kim asvairī kariṣye?[68]

Hanta!

Kṛṣṇa: (As if compassionate) O delicate young girl! I have been forced into this terrible work at the toll station by the king of the forest, a wicked chastiser. Can I act independently?

viśākhā : kiṁ kkhu kaṁsena?

engaged you?

Viśākhā: Has Kaṁsa put you up to this?

kṛṣṇaḥ : nahi nahi |

Kṛṣṇa: No, no.

viśākhā : tado keṇa?

Viśākhā: Who then?

kṛṣṇaḥ: krīḍā-kaṭākṣa-cchaṭā-nirdhūta-kaṁsādinā mahā-manmathābhidhena |

Kṛṣṇa: It is Cupid, whose playful glance makes even Kaṁsa tremble!

lalitā : ammo kahiṁ pi ṇa suṇido esa mahā-mammaha ṇāmā cakkabaṭṭī |

Lalitā: Oh! I have never heard of a king named Cupid!

***madhumaṅgalaḥ** (sāṭṭa-hāsam) : hī hī ! accariam accariaṁ ! mahā-mammaho bi imāhiṁ ṇa suṇido | mahā-kaḍae ppamada-maṅjarī ṇāma jassa rāadhāṇī mahumuha-mahābala-vijaa-ppamuhā jassa amacca-barā, uttamā rāmāalī jassa vihāra-paaṁ* |[69]

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[68] *Hanta* expresses compassion. As your limbs are tender so are your words, but now I am engaged in a contrasting activity at the toll station. *Nirbadhnatā* means it is impossible to do otherwise. *Asvairī* means not independent.

[69] *Kaṭakaḥ* means surrounded by troops and the side of Govardhana, since Cupid is actually Kṛṣṇa. Madhumukhā are the names of his ministers, and also Madhumukha means Madhumaṅgala. Since *mahā* and *su* have the same meaning Mahābala also means Subala. The meanings of the other names clear. *Uttamā rāmāvalī* means the best gardens and a group of women. (His city is on the side of Govardhana. His ministers are principally victorious Madhumaṅgala and Subala. He has a place for pastimes in which there are many excellent women.)

Madhumaṅgala: (With a loud laugh) Hee hee! How astonishing! You have never heard of Cupid!

His city surrounded by troops is called Pramada-mañjari. His ministers are Madhumukha, Mahābala, Vijaya and Pramukha. He plays in the most charming gardens.

kṛṣṇaḥ : kiṁ bahunā, santatam amī kuraṅga-bhṛṅga-kokilādayo'pi yasya nideśa-cāriṇaś cāratām aṅgīkurvate |

Kṛṣṇa: What more can be said? The deer, bees and cuckoos act as his spies.

campakalatā (sācchuritam) : lalide ! ado dāṇaṁ apariharanto bi baindaṇandaṇo tue ṇāsuidabbo jaṁ parido cora-cakka-baṭṭiṇo carā caranti |

Campakalatā: (Laughing derisively) O Lalitā! Do not be angry with Kṛṣṇa if he does not excuse us from the tax, since all around lurk the spies of the king of thieves.

kṛṣṇaḥ : lalite! nītijñāsi, tad atra kumbhān avaropya nirūpayantu bhavatyaḥ śulka-kṛtyam |[70]

Kṛṣṇa: O Lalitā! You know the proper conduct. Therefore, put down your pots and consider paying the toll.

viśākhā : mohaṇa ! ghaṭṭa-ppaṁgaṇe kulaṁgaṇāṇaṁ tilaṁ bi bilaṁbaṇaṁ kira biḍaṁbaṇaṁ ccea |

Viśākhā: O bewilderer! Staying at the station even for a moment is a disgrace for well-bred women!

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[70] Lalitā, you know how to act. Campakalatā and others, as indicated by their speech, do not know proper conduct. They should not reply to me. *Śulkam* is the payment at the station.

citrā *(sa-dākṣiṇyam): goulāṇaṁda! tattaṁ suṇāhi | dijjantahmi kaaḍḍiāmette bi āṁgāṇe jaṇṇiaṁ ghiaṁ asuddhaṁ hodi tti suṇijja:i | ṇa uṇa ahmāṇaṁ pañcatāṁ bi ppadāṇe kādaradā |*[71]

Citrā: (Compliantly) O bliss of Gokula! Hear the truth. It is said that giving even one cent as a tax will make the ghee meant for sacrifice impure. It is not difficult for us to pay five *tāmrikas*.

lalitā *: halā rāhe imiṇā mahā-bhāreṇa kiliṭṭāsi tā etthaṁ ghaṭṭiaṁ odārehi ghaḍiāṁ | (iti sarvā ghaṭṭikāvatāraṇaṁ nāṭayanti |)*

this mahā-bhāra

Lalitā: O my friend Rādhā! You are tired from the great weight. Put the pot down in order to rest for a moment. (All put their pots down.)

kṛṣṇaḥ *: sakhe subala ghaṭṭasyādya prathamātithir asau sa-suhṛj-janā lalitā | tad asyāḥ kāmam apūrva-mādhuryeṇa phaṇivallī parṇa-vīṭikā-pañcakena mānanam aupayikam |*

Kṛṣṇa: My friend Subala! Lalitā and her friends are the first guests at the station today. Respect the guests with five betel leaves of ~~great beauty.~~ incomparable sweetness.

subalaḥ *: (ratna-samputakam udghāṭya) lalide geṇaha pañca biḍiāo (ity agre vinyasyati) |*

Subala: (Opening a jewelled case) O Lalitā! Please accept five betel leaves. (He places them before her.)

viśākhā *: suala, alaṁ tambolena jaṁ kadhidaṁ ccea bbadiṇīo ahmeti |*

Viśākhā: O Subala! What use are betel leaves since we have said we are performing a vow?

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[71] A *tāmrikā* is a fourth of a *tāmra* or twenty *kapardikas*.

lalitā : suala, kiṁ me muhaṁ pekkhasi | abisāsiṇī bisāhā maha kuppaṁdī ebaṁ bhaṇādi | ghaṭṭ-ālehiṁ ṭhagga-baḍiā paujjīadi tti pasiddhī suṇīadi | tā ala imāṇaṁ bhuaṅgaladā pallaveṇa |[72]

Lalitā: O Subala! Why do you look at my face? Faithless Viśākhā is angry with me and says that it is well known that the toll keepers put poison on the betel leaves. We cannot accept these leaves.

madhumaṅgalaḥ : lalide ! bimboṭṭhīṇaṁ alaṁ bo tamboleṇa tā kallāṇī hohi jaṁ ubbaridaṁ bīḍiā-pañcaam |[73]

tambulas.

Madhumaṅgala: O Lalitā! Since you have red lips, you do not need betel nuts. By good fortune we have saved five leaves.

kṛṣṇaḥ (tāmbūlam upabhujya carvitaṁ ditsan sabhrū-bhramam) : rādhe! dvija-saṁskṛtam idaṁ tāmbūlāmṛtam āsvādya nirātaṅkā nikāmam anāsvādita-carīr gṛhāṇa samputatas tāmbūla-vīṭikāḥ |[74]

tāmbūla remnants

Kṛṣṇa: (Chewing the leaves, he offers some chewed leaves while moving his brow.) O Rādhā! Taste this sweet betel leaf which has been purified by my teeth and, without fear, take the fresh betel leaves from the box.

lalitā : imassa kāmuī-lakkhobabhoeṇa suṭṭhu pābaṇassa muha-bimbassa jaī uggāraṁ ṇa geṇahissadi me sahī kadhaṁ appāṇaṁ puṇissadi |

Lalitā: My friend will purify definitely herself if she does not accept the vomit from your lips— which are purified by thousands of lusty women!

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[72] *Thaga-baṭikāḥ* means balls of poison which cause bewilderment of the senses, mind and body used in order to steal everything from the victim.

[73] You do not use betel nut.

[74] He chewed the betel to show it was not poisonous. It purified by the *brāhmaṇas* and by his teeth (*dvijaiḥ*).

subalaḥ *: lalide ! bibarīdaāriṇo amhe diṭṭhiā tumhehiṁ ccea ubadiṭṭhāo tā dāṇiṁ dāṇaṁ ccea aṇumāṇṇijjau |*

Subala: O Lalitā! Though we act wrongly, we have luckily been instructed by you. Now the tax should be accepted.

campakalatā *: kiṁ tumhe bamhaṇāo jaṁ bo amhehiṁ dāṇaṁ kira uṇumantabbam |*

Campakalatā: Are you all *brāhmaṇas*, to whom we should now give the tax?

madhumaṅgalaḥ *: bhodi campaalade ! eso kulīṇo aṇūāṇo bamhaṇomhi | tā uarapuraṁ dijjau samacchaṇḍiaṁ heaṅgabīṇaṁ |*[75]

Madhumaṅgala: O Campakalatā! I am a respectable *brāhmaṇa* well versed in the Vedas. You should give me ghee with sugar till my belly is full!

viśākhā *: sahi campaalade ! ghaṭṭī-cchaleṇa ede uarambhariṇo bhikkhanti tā dijjau ekkā kāgiṇīṁ |*[76]

Viśākhā: O my friend Campakalatā! These gluttons beg like this on the pretext of a tax. Give them one *kākiṇī* coin.

kṛṣṇaḥ *: sakhe paramādyūna ! mahā-dāninām asmākaṁ mahā-pātram asi | tad adya haiyaṅgavīnena kukṣi-pūrtāv api tava daridratā |*[77]

very although

Kṛṣṇa: O gluttonous friend, you are our minister, the minister of those who give and collect taxes generously, Today you have no ghee in your belly!

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[75] *Anūcānaḥ* means learned according to *Amara-koṣa*. *Matsyaṇḍī* means a type of sugar according to *Amara-koṣa*.

[76] Give them a *kākinī*. Let them buy chick peas and chew them while herding the cows. A *kākiṇī* is twenty *kapardikas*.

[77] O glutton (*paramādyūna*)! *Ādyūna* means a glutton according to *Amara-koṣa*.

rādhā : halā lalide ! ede mahā-dāṇiṇo tti attāṇaṁ salāhanti | tā phuḍaṁ param-uttama-baṇṇāṇaṁ bo sabbuttamaṁ paatthaṁ dāīssanti |

Rādhā: They praise themselves by calling themselves most generous. Thus they should give us the most valuable object since we are of the highest class.

kṛṣṇaḥ (smitvā) : vara-varṇini satyaṁ bravīṣi tad etan nija-mahā-vaibhavaṁ dāsyāmi |[78] *(ity āliṅgana-mudrām abhinīya subalam āliṅgate)*

Kṛṣṇa: (Smiling) O ~~woman of the highest class!~~ the best of women! You speak the truth. I will give you my greatest treasure. ~~(He embraces Subala.)~~ (He makes a hug sign and embraces Subala.)

rādhā (sa-romāñcam ātma-gataṁ saṁskṛtena) :

api guru-puras tvām utsaṅge nidhāya viśaṅkaṭe
vipula-pulakollāsaṁ svairī pariṣvajate hariḥ |
praṇayati tava skandhe cāsau bhujaṁ bhujagopamaṁ
kva subala purā siddha-kṣetre cakartha kiyat-tapaḥ ||38||[79]

(ity amarṣam ivābhinayantī bhruvau vibhujya prakāśam) lalide ! diṭṭhā pa:i-bbadāsu mādisīsu bidūsaadā tuha ṇiuṁja-rāassa |[80]

Rādhā: (She speaks to herself with hairs standing on end.) O Subala! Without worry, Kṛṣṇa, whenever he wants, places you on his lap in front of elders and embraces you while your hairs stand on end. He puts his snake-like arm on your shoulder. How many pious deeds you must have performed in previous lives in a holy place! (Pretending to show anger, she makes a show of frowning.) O Lalitā! Your king of the forest is mocking us chaste women!

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[78] Her words act a natural messenger (*svayaṁ dūtyam*). He smiles, understanding her eagerness. *Vara-varṇini* also means a *brahmacārī* according to *Amara-koṣa*.

[79] You must have done many pious acts. It is hard to image the amount of austerities and the powerful nature of the place since no one else has such good fortune as you. Persons like me have done very little pious acts.

[80] You have brought us here by force and brought us into danger. Rādhā criticizes Lalitā.

lalitā (sāpadeśaṁ saṁskṛtena) :

nava-mukulitāṁ dṛṣṭvābhyarṇe rasāla-latām itaḥ
katham iva mudhā dhṛṣṭaḥ kūṭaṁ bhajann abhidhāvasi |
parimalavatī snigdhā cāsau dvirepha-patiṁ śritā
parihara kuhū-kaṇṭhotkaṇṭhām iyaṁ sulabhā na te ||39||[81]

Lalitā: Seeing the newly budded mango creeper nearby, why do you rush towards it under false pretenses? It is fragrant, soft and gives shelter to the king of bees. O cuckoo, give up longing for it. It is hard to attain.

viśākhā (saṁskṛtena) :

ṛju-vṛttiḥ kila kuṭile
vaiguṇyāyaiva kalpate tvaritam |
iti darśayan dhanuḥ-stho
guṇa-cyutiṁ sphuṭam iṣur yāti ||40||[82]

Viśākhā: An honest person quickly becomes corrupted by association with a crooked person. Illustrating this idea, the arrow placed on a bow clearly leaves the bow string.

citrā : hanta ghaṭṭajjhakkha ! ghaṭṭāhiāro ja:i tumhāṇaṁ ahiṭṭho tado bahu-jaṇa-saṁghaṭṭe ja:uṁṇā-ghaṭṭe ccea cattaraṁ juttam |

Citrā: O tax collector! If you want to be a toll man, you should go to the intersection at Yamunā landing where many people congregate.

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[81] *Rasāla-latām* means a mango creeper. *Kūṭam* means deception. The tree shelters the king of the bees. It should be enjoyed by you. The bee is a rascal. *Dvirepha* means a bee or a barbarian. Kṛṣṇa is the master of barbarians whereas Rādhā is endowed with all good qualities and is chaste. Lalitā criticizes Rādhā for her attraction to him. Like cuckoo, she can control him from afar, just as the cuckoo can attract a person who hears its warble. By seeing her, he will be even more attracted.

[82] A pure person becomes corrupted by association with a crooked person. Therefore we should quickly leave here. *Guṇa-cyuti* means "leaving the bow string" and "having good qualities destroyed."

campakalatā *: a:i visuddha-citte sahi citte ! ede sulukka-lakkheṇa luṇṭhiduṁ jjebba ettha dugga-baṇe ciṭṭhanti tā biramehi* |

Campakalatā: O pure-hearted Citrā! These boys dwell in the deep forest in order to plunder people on the pretext of exacting tolls. Stop speaking in this way.

kṛṣṇaḥ *: sakhe subala ! mitrāyitaṁ citrayā | tad adya goṣṭhasya gopure ghaṭṭa-catvaram upaskriyatām | yad atra vana-madhye palāyante paritaś capalāyata-locanāḥ* |[83]

Kṛṣṇa: O my friend Subala! Citrā wants to be our friend. We should levy the toll at the gate of the village since the fickle eyed women have fled into many places in the forest.

subalaḥ *: pia-baassa, saccaṁ bhaṇāsi | pekkha sahīṇaṁ sahassaṁ rāhiaṁ aṇusappadi eṇhiṁ kkhu ca:uṭṭhaaṁ jjebba* |

Subala: O dear friend, you speak the truth. Look! Thousands of friends accompany Rādhā, but now there are only four with her.

rādhā *(svagataṁ) : pahāde ccea kundaladāe saddhaṁ jaṇṇe pesidaṁ me sahī-ulam* |[84]

Rādhā: (To herself) I sent all the sakhīs to the sacrifice with Kundalatā at dawn.

madhumaṅgalaḥ *: suala! ṇiccidam āadāo viddhi sahio | ṇahi basaṁta-lacchīe odāre saṁbutte kala-kaṁṭhiṇam aṇubalaṁbho saṁbhābijja:i* |

Madhumaṅgala: Understand for certain that the sakhīs have come, Subala. When spring has appeared, one cannot imagine that the cuckoos will not be there.

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[83] She acts in a friendly way, giving good advice.

[84] They were sent early to prepare for the sacrifice. She could go later without worry.

viśākhā (sa-smitam) : tado tāṇaṁ sahīṇaṁ calaṇa-lacchīhiṁ tumhāṇaṁ ghaṭṭo asoattaṇaṁ laddhūṇa upphullissadi |[85]

Viśākhā: (Smiling) Your station will blossom with joy like an *aśoka* tree by the touch of the beautiful feet of the gopīs.

kṛṣṇaḥ (savyato vilokya sānandam) : kathaṁ kāñcana-marīci-rociṣāṁ sahacarīṇāṁ sañcayena brahma-kuṇḍasya puro bhūmir alaṅkriyate |[86]

Kṛṣṇa: (Looking to the left, he speaks with bliss.) How is it, what The area around Brahma-kuṇḍa has become decorated with groups of gopīs shining like gold!?

lalitā (smitvā) : jagad dhana-mayaṁ lubdhāḥ kāmukāḥ kāminī-mayaṁ tti porāṇa-baaṇassa attho paccakkhī-kīdo |[87]

Lalitā: (Smiling) This statement is illustrated in the Purāṇa: the greedy man sees the world in terms of money and the lusty man sees the world in terms of enjoyment.

madhumaṅgalaḥ : bho pia-baassa! asaccaṁ ṇa hasijja:i lalidāe, jaṁ kamala-kiñjakka-reṇu-puñja-piñjaridāo haṁsīo tue sahīo kijjanti |

Madhumaṅgala: O dear friend! Lalitā ~~does~~ laughts not ~~joke~~ without reason. ~~speaking the truth.~~ You have mistaken swans covered with pollen to be gopīs.!

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[85] It is well known that the *aśoka* tree blossoms by being struck by the foot of beautiful women. Coming to the station, the gopīs will touch the place and make it joyful. The gopīs consider that the station which is the supreme shelter since it is the means of livelihood for the boys will become most auspicious by the touch of their feet. This shows the gopīs' pride.

[86] Hearing this statement, Kṛṣṇa suddenly developed the urge to block the gopīs and rob them.

[87] The last part of the verse is *nārāyaṇa-mayaṁ dhīrāḥ paśyanti paramārthinaḥ*: the intelligent man, knowing the highest goal, sees everything as Nārāyaṇa.

kṛṣṇaḥ (sa-smitam) : kim asmākam anāgata-cintayā | samprati ghaṭṭa-śulkasya puṇyāhaḥ[88] *pravartatām* |[89]

Kṛṣṇa: (Smiling) Why should we worry that they do not come? Let us start the tax now on this auspicious day.

rādhā (bhruvaṁ vikṣipya) : tilloke ko kkhu so mahā-sāhasiāṇaṁ sihāmaṇī ciṭṭhadi jo kkhu goula-bāliāṇaṁ dāṇaṁ geṇhiduṁ bāāmetteṇa bi maṇāuṁ bāharissadi tatthabi sūrobāsiāṇaṁ imāṇam |

Rādhā: (Frowning) Who is the leader of impudent men in the three worlds who would even slightly attempt to take taxes from the young girls of Gokula? And moreover, these girls are worshippers of the sun.

kṛṣṇaḥ (smitaṁ kṛtvā) : lakṣmī-mukhi dākṣiṇyataḥ śikṣayāmi | niravadyam udyotamāne tasminn udyāna-cakravartini sāmpratam asāmpratam īdṛśaṁ mṛga-dṛśāṁ girām aurjityam |[90]

Kṛṣṇa: (Smiling) O woman with a beautiful face! Out of consideration I will instruct you. When the king of the groves is present and commits no fault, women should not use such bold, impolite words.

rādhā : sahi lalide! dhiṭṭha-ghaṭṭīāla-ghaṭṭaṇe paḍidāsi tā ṇa juttaṁ ettha kuṇṭhattaṇam|

Rādhā: My friend Lalitā! You have been tricked into dealing with an impudent tax collector. It is not proper and stupid.

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[88] *Puṇyāhaḥ* means auspicious day.

[89] His smile arises from extreme eagerness which appeared suddenly in his heart. The cause of imposing the toll is to see the gopīs and nothing else. His smile hides this thought.

[90] He smiles out of joy at the sweetness of her words. O woman in whose mouth are soft words. He actually means a woman in whose mouth are harsh words. Though I am capable of responding suitably to those harsh words I tolerate them since I am considerate. As a king I have to ability to immediately punish you even though you are women, since you have used extremely (*aurjityam*) unsuitable words.

"it's just unbearable!"

kṛṣṇaḥ: sakhe subala ! śrutam asyāḥ kaṭhorārabhaṭī-gariṣṭhaṁ girāṁ visphūrjitam | (ity ardha-niḥsṛtāṁ rasanāṁ sandaśya) kaṣṭaṁ bho kaṣṭam | dīvyad-arvācīna-yauvana-garva-sarvasvayā bāḍham etayā mahā-ghaṭṭa-sāmrājya paṭṭa-labdhābhiṣeko'haṁ catvarikāṇāṁ cakravartī ghaṭṭīpālaḥ kṛto'smi |[91]

turban of honor

Kṛṣṇa: My friend Subala! Did You hear~~d~~ her ~~outburst of~~ harsh arrogant words? (He bites his half-emerging tongue.) Bho! How it's painful! ~~What misfortune!~~ Though I have been enthroned as the king of the great toll station, because they are proud of their shining new youth, they consider me a mere toll collector, ~~king of a toll gate.~~

guard of toll station, not a great emperor!

lalitā (saṁskṛtena) :

sa-cchidrā laghu-vaṁśajā ca muralī yaṣṭiḥ kaṭhorā bhṛśaṁ
stabdhātmā ca viṣāṇikātimalinā vakra-svarūpāpi ca |
ābhiḥ santatam uttamābhir abhito yasyāṅgam āliṅgyate
ghaṭṭīpālatayā bhayānaka-vane vṛttir na tasyādbhutā ||41||[92]

Lalitā: His flute is full of holes and made of lowly bamboo. His staff is very rough. His horn is stiff, crooked, and dirty. His body is completely embraced by these at all times. Therefore his character as a toll collector in this fearful forest is not surprising.

***subalaḥ** : hanta dummada-muharāo ! ṇa kkhu tumhehiṁ heliduṁ jutto eso mahādāṇassa ahīso* |[93]

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[91] Since they are proud, it is right that I destroy their pride first.

[92] If you are a great king, we see things which indicate your great kingship. She lists these things. The flute has holes. And the horn (*viṣāṇikā*) is crooked. Your body is embraced by these simultaneously at all times. Everyone can see this. She speaks in this manner in response to kṛṣṇa's accusation that the girls are full of youthful pride. Cheating them though they are careful, your desire to enjoy others' wives will be fruitless. It is understood the Lalitā has by her words prepared Rādhā to accuse Kṛṣṇa later when comparing him to a snake. It is not possible to attract beautiful girls at will in a state ruled by a real king. But it can happen in the fearful forest.

[93] *Ahīśaḥ* can mean best of snakes.

Subala: What a loud mouth! The leader of the collectors should ignore her.

rādhā : hodu ahīso tado bi kim (iti saṁskṛtena)

dharṣaṇe nakula-strīṇāṁ bhujaṅgeśaḥ kṣamaḥ katham |
yad etā daśanair eṣa daśan nāpnoti maṅgalam ||42||[94]

Rādhā: Even if he is a king, so what? How can the king of snakes boldly attack female mongooses? If he bites them with his teeth he will gain no benefit.

kṛṣṇaḥ : bhaṅgurāpāṅgi ! hṛdayaṅgamam āttha tataḥ samākarṇaya (iti saharṣam)—

aprauḍha-dvija-rāja-rājad-alikā labdhā vibhūtiṁ rucāṁ
navyām ātmani kṛṣṇa-vartma-vilasad-dṛṣṭir viśākhāñcitā |
kandarpasya vidagdhatāṁ vidadhatI netrāñcalasya tviṣā
tvaṁ rādhe śiva-mūrtir ity urasi māṁ bhogīndram aṅgīkuru ||43||[95]

the king of enjoyers

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[94] How can the king of snakes have the ability to harm female mongooses, since biting them with his teeth does not produce benefit for him? They will bite him back with their teeth. Or how can the lustiest man have the ability to harm cultured women (*kula-strīṇām*) since by biting them with his teeth he will gain no benefit. He will be criticized by people and punished by the king. Or a third meaning is "Enjoying (*daśan*) only cultured women, he gains happiness (*apnoti*). But he does not gain happiness from enjoying other types of women, since he has little attraction for others.

[95] He was pleased that she made a statement with three meanings. The crescent moon shines on her forehead. Or her forehead shines like a crescent moon. You have ashes on your body which produce great beauty (*rucām navyām*). Or you have attained the new wealth of all types of beauty. *Bhūti* means ashes or wealth according to *Amara-koṣa*. Your eyes are like fire. Or your eyes are directed to Kṛṣṇa. Or your eyes shine with black eyelashes. *Varma* means path or eyelash according to *Amara-koṣa*. You are worshipped by Kārtikeya. Or you are worshipped by Viśākhā. You burn Cupid to ashes or you defeat Cupid by your glance. You are the form of Śiva or you have an auspicious form. Accept the king of snakes or the king of enjoyers on your chest. (With forehead shining like the crescent moon, with a wealth of new beauty and eyes directed to Kṛṣṇa, worshipped by Viśākhā, you, with auspicious form, defeat Cupid with your glances. Accept the king of enjoyers on your chest.)

Kṛṣṇa: O woman with crooked glances! You speak pleasing words. Therefore listen. (He speaks in joy.) O Rādhā! You are the form of Śiva. The crescent moon shines on your forehead, and you have the fresh luster of ashes. Your eyes are like fire. You are worshipped by Kārtikeya. You burn Cupid to ashes from the corner of your eye. Please place me on your chest since I am the king of snakes!

lalitā : kaṇha ! imāe kūḍabāurāe duggahā lalidā dhutta-hariṇī tti tumha-sahaarā bi suṭṭhu jāṇenti | tā muṁca bihalaṁ dhiṭṭha-gaṁṭhilattaṇam |[96]

Lalitā: O Kṛṣṇa! Your friends know that Lalitā is a clever doe. She cannot be caught in your snare. Give up your bold, crooked endeavors! They are useless.

(kṛṣṇaḥ subalam avalokate)[97]
(Kṛṣṇa glances at Subala to secretly indicate that her statements should be defeated by making false statements.)

subalaḥ : lalide! ede kahaṁ kira ṇa jāṇissanti jehiṁ tahiṁ gandhahalī-haraṇe ṇikkuḍa-sāmiṇā luṇṭhida-maṇi-maṇḍalāṇaṁ sūrobāsiāṇaṁ kāṇaṁ bi mahā-pahābāṇaṁ danta-sihara-pantisu tiṇa-guccha-maragaehiṁ ārabdhā kā bi accariā lacchī pacchakkhīkidā |

Subala: O Lalitā! How could they not know? When ~~they~~ gopis stole his fragrant flowers, the master of the garden plundered all the jewels of the women who worshipped the sun, even though they were powerful opponents. He made them hold clumps of emerald grass in their teeth. ~~He showed us something most astonishing.~~ That was very amazing!

kṛṣṇaḥ : sakhe! vismṛtaṁ tat kutūhalam | punar atra kāṇḍe suṣṭhu bhavatā smāritam | (iti smitaṁ kṛtvā)

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[96] Today I will prevent you from taking Rādhā, since I am her protector. Lalitā frightens Kṛṣṇa's friends, since they can remember her boldness in previous affairs.

[97] Glancing at Subala, he indicates to him that by false words her statements should be defeated.

asminn adrau kati na hi mayā hanta hārādi-vittaṁ
hāraṁ hāraṁ hariṇa-nayanā grāhitā jaina-dīkṣām |
yāḥ kākūkti-sthagita-vadanāḥ patra-dānena dīnās
tūrṇaṁ dūrād anujagṛhire prauḍha-vallī-sakhībhiḥ ||44||[98]

Kṛṣṇa: O friend! I forgot that affair. You have nicely made me remember it. (Smiling again)

initiated in Jaina religion (making naked)

How many times have I not taken all the necklaces from these young girls on Govardhana Hill? These poor doe-eyed girls, made naked, became choked with shyness, and pleaded with plaintive voices. Friendly, mature creepers showed them mercy and from far off gave them leaves to cover their bodies.

dindima drum-like sound

viśākhā *: alaṁ imiṇā aloa-dappa-ḍiṇḍiyamāḍambareṇa* |
Viśākhā: Enough of such noisy, thick pride!

lalitā *: sahi bisāhe ! haṁta haṁta kalle paccutāṇaggha-maṇi-kañcana-sañcaa-kiraṇodañcidāe rāhie kañculiāe ulluñcaṇa-buttantaṁ sahī-jaṇe ajjāe biṇṇabeduṁ pautte muha-majjha-ṇikkhitta-tajjaṇī-siharassa surinda-gandhabbaṇāmaṁ adhīraṁ puṇo puṇo bāharantassa kassa bi dappa-soṇḍassa sā kā bi cāḍu-gaṇḍidā kaṇṭha-kāalī kaṁ bā jaṇaṁ ṇa kkhu kāruṇṇeṇa oṇṇidabadī ?*[99]

Lalitā: O my friend Viśākhā! When our friends told Paurṇamāsī how he tore apart the bodice of Rādhā, who was decorated with many rays emanating from priceless gems and gold, ~~the~~ this boy, drunk with pride and most violent, uttering abuse, rashly called the name of the king of the Gandharvas. Would the noisy, flattering words of this great monster not stir compassion in any person?

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[98] *Kāṇḍe* means opportunity. *Jaina-dīkṣām* means naked. *Anujagṛhire* means accepted.

[99] The king of the Gandharvas is called Hāhā. When approached by Paurṇamāsī, he simply cried out "Haha!" She points out his bad qualities. He was intoxicated with pride. Kṛṣṇa had torn open Rādhā's bodice. This indicates that he did not actually make them naked. That was a lie. Taking her gold and jewels indicate that he had already taken his tax. Being soft with compassion we solved the problem in front of Paurṇamāsī. Otherwise I do not know what would have happened. This is an example of *samarpaṇam*, the fifth *aṅga* of a drama. It is said *upālambha-vacaḥ kopa-pīḍayeha samarpaṇam: samarpaṇam* means censuring words because of anger and pain.

***subalaḥ** : dullahā ettha sā ajjā kaṁṭakāṭaī | tā lukkaṇe bi kiṁ pi oṭṭambhaṇaṁ pekkhāmi |*

Subala: Jaṭilā cannot come here. I do not see any impediment to stealing from them.

***campakalatā** : vijaadu so lalidāṇuhāva-bhakkaro, jo kkhu takkara-vikkamaṁ kuṁṭhedi |*[100]

Campakalatā: May there be victory for the sun of Lalitā's boldness, which restricts the exploits of thieves.

vṛndā (kṛṣṇam avalokya) :

kapardam api kāṇaṁ tavātra duravāpam |
yad ugratara-karmā kumāra lalitāsau ||45||[101]

Vṛndā: (Glancing at Kṛṣṇa) You cannot get even a flawed cowrie, O prince, since fierce Lalitā is here!

***kṛṣṇaḥ** (serṣyam iva) : vṛnde ! vipakṣatām āsādayantī sthāne gopikā-pakṣāñcala-sañcāriṇī saṁvṛttāsi | bhavatu, paśyādya me cañcala-vallavī-rasāla-vallībhyaḥ śulka-kuḍmala-grahaṇe puṁskokilatā-keli-vaidagdhīṁ ||*

Kṛṣṇa: (With pretended anger) O Vṛndā! Showing prejudice you have sided with ~~the gopīs at this place.~~ these gopikas here Let that be! Today you will see the skilful sports of the male cuckoo. He will take a tax of buds from the mango branches representing fickle gopīs!

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[100] Lalitā had power like the sun. This power arises from her bold nature. Or may the sun, with charming nature, have victory.

[101] *Kāṇam* means having a hole in it. *Tava* is in the possessive to expression relation. *Kumāra* means a prince according to *Amara-koṣa*.

rādhā : sahi bunde! ṇibārīadu parassa ggahāhiṇibeso appaṇo baṇappio | dāṇiṁ dummuha-silīmuha-pālidāhiṁ rasāla-ballīhiṁ pallaa-hatthenạ pallattho bhavia ṇaa-māllio mallīo tumha sahīo mā hāsedu eso ||[102]

vana -priya

Rādhā: O my friend Vṛndā! Your cuckoo bird absorbed in taking others' property should be obstructed. Though cast aside with budded hands by mango branches protected by fierce bees, the cuckoo is a cause of joy to the sakhīs wearing fresh jasmine garlands.

kṛṣṇaḥ (sa-khela-smitam) :

ghaṭṭa-śulka-pradānāya guhātithya-grahāya vā |
spṛhāṁ te hema-gaurāṅgi giras tāṁ gocarīkuru ||46||[103]

Kṛṣṇa: (With a playful smile) O golden-limbed Rādhā! You should say what you desire: to pay the tax at the station or to be my guest in a cave.

(rādhā serṣyam avajñāṁ nāṭayantī tūṣṇīṁ tiṣṭhati)
(Rādhā disrespects him with anger and remains silent.)

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[102] *Vana-priyaḥ* means a cuckoo, and also means Kṛṣṇa. *Durmukha-śilīmukhaḥ* means lord of the bees. Previously it was mentioned (39) that the mango tree sheltered the king of the bees (Kṛṣṇa). Here the bees indicate the gopīs' husbands, who speak harshly. *Śilīmukha* also means arrows. The bees, enemies of the mango branch, assaults us like arrows. She however says the opposite "we are protected by our husbands." In this way she accuses them. *Śilīmukha* means arrow or bee according to *Amara-koṣa*. One cannot frighten the cuckoo just by waving the hand. Actually the young women cannot prevent Kṛṣṇa just by their hands and stubbornness. This creates joy for Kṛṣṇa. Confident sakhīs wearing jasmine garlands become joyful and will not prevent him. This is Rādhā's accusation.

[103] He understands her intention and speaks. There is another meaning. Please speak the meaning clearly and give up indirect hints. Revealing that her bashfulness has been dissipated by eagerness, he embarrasses her. In shame, she remains silent when he reveals her bold desire.

kṛṣṇaḥ:

aravinda-dṛśām apaścimā
tvam apūrvā bahu-rūpa-līlayā |
kapaṭodghaṭanād adakṣiṇā
na kathaṁ bhavitāsy anuttarā ||47||[104]

Kṛṣṇa: You are the most excellent among women, since you are astonishing by your many pastimes. But you have become uncooperative because of a display of deception. Thus you are no longer supreme.

moving slowly, approached

nāndīmukhī *(manda-mandam āśritya) : ṇāarinda, bhaavadī sandisati |*[105]
Nāndīmukhī: O lotus-eyed Kṛṣṇa, Paurṇamāsī sends a message.

kṛṣṇaḥ : nāndīmukhi, satvaram āvedaya, kim ājñāpayati tatrabhavatī ?

Kṛṣṇa: O Nāndīmukhī! Immediately tell me. What does she order?

nāndīmukhī *: esā bhaṇādi rāhī-ppamuhāo amha bāliāo ajja heaṅgavīṇaṁ ghettūna jaṇṇe gamissanti | ta imāṇaṁ ghaṭṭa-dāṇe aṇuūleṇa hodabbaṁ suhaṁjuṇā |*

Nāndīmukhī: She says that us young girls headed by Rādhā, taking ghee today, should go to the sacrifice. It is best that you be favorable to us when levying the tax. That will be auspicious.

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[104] Thinking he has been victorious since she is silent, he speaks this verse in bliss. *Apaścimā* means excellent. You are most astonishing with your pastimes. The first half of the verse shows her excellence and the second part of the verse shows the reason for her defeat and her inferiority. Your uncooperative nature arises strongly (*udghataṇāt*) from your deceitful nature. You have lost your excellence (*anuttarā*) because of your crooked nature. *Apaścimā* also means "not west." *Apūrvā* means "not east." *Adakṣiṇa* means "not south." Since you are not these three, you are also not north (*anuttarā*). *Anuttarā* also means "unable to answer.'"

[105] She took the opportunity to come there in order to make arrangements, after hearing Kṛṣṇa's command that Rādhā should pay the tax in verse 46.

kṛṣṇa *(pramodam ivābhinīya) : mūrdhani gṛhīto'yaṁ mahā-prasādaḥ | sakhe madhumaṅgala ! suṣṭhu madhuraṁ khalu mihiropāsikānāṁ kiśorīṇāṁ haiyaṅgavīnam iti gokule garīyasī prasiddhiḥ | tataḥ samudito'pi pratiṭaṅkaṁ hema-ṭaṅka-traye sphuṭam eka-ṭaṅka-kaniṣṭha-ṭaṅkaṇena gaṇaya śulka-vittāni yad amuṣu bhagavatyāḥ pakṣa-pātitā*

Kṛṣṇa: (Pretending to be joyful) I take this great mercy on my head! O friend Madhumaṅgala! The ghee of the young girls who worship the sun is very sweet. It is famous in Gokula. For the weight of one *ṭaṅka* of ghee, the charge is three *ṭaṅkas* of gold. Since they are followers of Paurṇamāsī, the total tax should be calculated to be one *ṭaṅka* of gold for every *ṭaṅka* of ghee.

madhumaṅgalaḥ *: pia-baassa !*

ṭaṅkaiś caturbhiḥ karṣaḥ syāt
taiś caturbhir bhavet palam |
bhavet tulā pala-śataṁ
bhāraḥ syād viṁśatis tulāḥ ||48||[106]

tti gaṇṇāveiṇo bhaṇanti | eso uṇo rāhiādiṇo pacceaṁ mahābhāro, jaṁ lalidāe appaṇā muheṇa bhaṇidaṁ halā imiṇā mahābhāreṇa kiliṭṭhāsi tti |[107]

Madhumaṅgala: Dear friend! Four *ṭaṅkas* make one *karṣa*. Four *karṣas* make one *pala*. A hundred *palas* make one *tulā*. Twenty *tulās* make one *bhāra*. Thus the authorities on weight speak. Each of the gopīs carries a *mahā-bhāra* since Lalitā has said this herself. (She said, "O Rādhā! You are suffering because of a *mahā-bhāra* (great weight).")

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[106] Five *kṛṣṇalās* or *raktikas* make one *māṣa*. The *māṣa* used in scriptures is not ten *raktikas*. Here the scriptural definition is used. Four *māṣas* make one *ṭaṅka*. Four *ṭaṅkas* make a *karṣa*. This is equal to 80 *raktikas* or gold coins. Four *karṣas* or sixteen *ṭaṅkas* make one *pala*. A hundred *palas* or sixteen hundred *ṭaṅkas* make a *tulā*. Twenty *tulās* or thirty-two *thousand ṭaṅkas* make a *bhāra*.

[107] When the gopīs put down their heavy loads of ghee Lalitā mentioned that it was a great weight (*mahā-bhāra.*)

kṛṣṇaḥ (smitvā) : [108] *tatas tataḥ ?*
Kṛṣṇa: (smiling) So?

madhumaṅgalaḥ *: bhārāṇaṁ pañcāseṇa mahā-bhāro bhaṇijja:i | ado jebba pañcāṇaṁ goiāṇaṁ heaṅgavīṇehiṁ ṭaṅkāṇaṁ asīdi-lakkhāiṁ homti | paraṁ bi ghaṭṭaāla-baṭṭaṇa-ṇivāhaṇassa ṭaṅka-lakkha-ca:ukkhaṁ mae baḍḍhidaṁ |*[109]

Madhumaṅgala: A *mahā-bhara* is five hundred *bhāras*. That is 16 sixteen lakhs of *ṭaṅkas*. The ghee of five gopīs is thus 80 eighty lakhs of *ṭaṅkas*. For subsistence of the toll keepers I will add another 4 four lakhs of *ṭaṅkas*.

kṛṣṇaḥ *: sakhe rasa-lubdha ! vardhitam iti mṛṣoktam | nūnam utkoca-rocanayā gaṇane saṁkṣiptir evācaritā | yad atra bhavad-gaṇanayā hema-ṭaṅkāṇāṁ caturaśīti-lakṣa-mātraṁ siddham |*[110]

Kṛṣṇa: O friend greedy for rasa! It is wrong to say that you increased the tax! You have diminished the tax in calculating because of your attraction to bribes. Thus you have calculated only 84 eighty-four lakhs of gold *ṭaṅkas*!

(madhumaṅgalaḥ kṛṣṇasya karṇe mukhaṁ vinyasya,
kathana-mudrāṁ cābhinīya kim apy akathayann eva viśliṣyati |)[111]

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[108] In smiling he praises Madhumaṅgala's cleverness.

[109] The total is eighty-four lakhs *ṭaṅkas*.

[110] "The commission for the toll keeper should be one quarter of the king's amount. It should have been twenty lakhs *ṭankās* but you have increased the tax by only four *lakhs*. You have dropped the other sixteen lakhs with a desire to get butter from them!"

[111] He puts his mouth to Kṛṣṇa's ear. He looks at Lalitā and others. "As a duty to the king, you should take the *ṭaṇkas*, since they are the very form of the king. But instead, select one among them freely. The increase of four lakhs was for Subala and others and not for you, Kṛṣṇa."

(Madhumaṅgala puts his mouth to Kṛṣṇa's ear and pretends to talk. Without actually speaking he separates from him.)

(sa-smitam) āṁ āṁ vijñātaṁ vijñātam | samyag ācaritam | tad atra gaṇita-vittāni yathā jhaṭity amūr ghaṭṭa-catvare kūṭayanti, tathodyamaḥ kriyatām |[112]

(Smiling) Oh, yes! I understand. This has been correctly done. Though they are reluctant to give the calculated amount immediately in the station area, they should make all efforts to do it.

citrā : dāṇīṁda ja:i paṁca-gaggariāṇaṁ sulukkaṁ ccea ca:urasīdi-lakkha-ppamāṇaṁ saṁvuttaṁ, tado ṇa jāṇe mollaṁ vā kettiaṁ |

dānīndra!

Citrā: O king of the generosity! If the price for five pots of ghee is eighty-four lakhs of *ṭaṅka* coins, the value of the ghee itself is nothing in comparison.

kṛṣṇaḥ : citre ! maivaṁ bravīḥ | katham anyathā dīrgha-darśino yājakās te nirbharam anarghāṇi viśrāṇayanti maṇi-maṇḍalāni |[113]

Kṛṣṇa: O Citrā! Do not say like this. If it were not so, why would the far-sighted performers of sacrifice bestow priceless heaps of jewels for it?

nāndīmukhī: pukkharikkhaṇa ! ṇa dukkaraṁ kkhu imāṇam ettha caūrasīdi-lakkhāṇam dāṇaṁ | tā aṇukaṁpia kiṁ pi samāhāṇaṁ ciṁtehi

Nāndīmukhī: O lotus-eyed Kṛṣṇa! It is ~~not~~ difficult for them to give eighty-four lakhs coins. Be merciful and solve their problem.

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[112] The gopīs infer that he smiled since he was pleased with Madhumaṅgala.

[113] *Viśrāṇayanti* means "they give."

madhumaṅgalaḥ *: pia-vaassa ! ṇāndīmuhīe suttidaṁ ekkekkaso ca:urasīdi-lakkha-jīa-jāda-rūbehiṁ bhūiṭṭhaṁ variṭṭha-rūbāo hoṁti imāo* ||[114]

Madhumaṅgala: Dear friend! What Nāndīmukhī has said is this: The gopīs' forms are of greater value than eighty-four lakhs gold coins...

(ity ardhoktaṁ smitvā mukhaṁ vyāvartayati |*)*
(After making half of his statement, he smiles and stops speaking.)

kṛṣṇaḥ *: sakhe samyag ākalitam tenātra kāpy ekatarā gṛhyatām iti nāndīmukhyāḥ śikṣācāturī* |[115]

Kṛṣṇa: O friend, you have spoken correctly. Thus one of them should be taken as the tax according to Nāndīmukhī's skillful instruction.

lalitā *(sotprāsa-smitaṁ) : edaṁ kkhu maṇoraha-metteṇa dakkhā-bhakkhaṇaṁ adakkhassa loluba-kīra-juāṇassa* |

Lalitā: (Smiling derisively) The young greedy parrot desires to eat grapes, but is not skillful enough to do so!

kṛṣṇaḥ *: śriyā nātīva tāratamyavatīṣv apy etāsu lalitā jīvātur eṣā rājīva-locaneyaṁ mahyam abhirocate* |

Kṛṣṇa: Though there is not much difference in their beauty, lotus-eyed Lalitā, like a life-giving medicine, is attractive to me.

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[114] O dear friend! Nāndīmukhī has spoken a *sūtra* and I will comment on it. Please understand her meaning. The gopīs have forms greater than the eighty-four lakhs shining (*jīvāni*) forms of gold. Or they have forms greater than the gold coins used for *livelihood* (*jīvāni*). Or they have forms superior to the eighty-four lakhs species of life.

[115] I have spoken the commentary on the *sūtra* only. You should speak the conclusion since I cannot speak to them because of shyness and reserve.

vṛndā : nikuñja-yuvarāja ! nihnuta-maṇi-maṇḍaleyaṁ rādhā | tad eṣa bhūri-bhūṣaṇa-bhūṣitā lalitaiva śulka-kāryāya paryāpnoti |[116]

kunjas

Vṛndā: O prince of the groves! Rādhā has hidden all her jewels. Lalitā with elaborate decorations should be taken as the payment.

kṛṣṇaḥ :

seyaṁ mugdhe śikhara-daśanā padma-rāga-dharauṣṭhī
rājan-muktā smita-madhurimā candra-kāntāsya-bimbā |
uddīptendropala-kaca-ruciḥ paśya hi rādhiketi
tyaktuṁ yuktā na kila taruṇī ratna-mālā-mahiṣṭhā ||49||

Kṛṣṇa: O foolish girl! Rādhā's teeth are garnets. Her lips are rubies. Her sweet smile is a string of glistening pearls. Her face is a moonstone. Her hair shines like blazing sapphires. Look! This is Rādhikā. It is not proper to reject this excellent girl, who is herself a host of jewels!

(iti rādhām upasṛtya)
(He approaches Rādhā.)

rādhā (līlayā sādhvasātirekam abhinayantī) : sahi bisāhe ! parittāhi parittāhi | (iti sa-bhrū-bhaṅgam apasarpati) |[117]

Rādhā: (She pretends to have great fear.) O my friend Viśākhā! Please help me. Help me! (She frowns.)

Save me!

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[116] Rādhā has hidden her jewels. You should accept only material wealth for use as a king and not anything else. Vṛndā favors this proposal.

[117] Rādhā is the best among a group (*mālā*) of the best young girls. *Ratna* means the best according to *Amara-koṣa*. Or she is the most faultless (*taruṇī*) among all gems. Or she is young and the best among all gems. The gems are described in the verse. *Śikhara* is a ruby which shines like a ripe pomegranate seed. They are her teeth. *Hi* expresses astonishment. *Hirādhikā* can also mean greater than diamonds (*hira adhika*).

viśākhā *: bho dubbāra-bāraṇa ! imāe dullalidāe lalidāe mahāvārīe adikkame saṁvutte ccea campaaladādi-beḍḍidāe amīa-sarasīe vigāhaṇaṁ de sulahaṁ* |[118]

Viśākhā: O uncontrollable elephant! Only when formidable Lalitā, like a rope meant for tying up a wild elephant, is overcome, will you easily submerge yourself in the pool of nectar surrounded by *campaka* vines.

lalitā *: haṁho kuṁbha-sambhaa-ppia-giriṁda-siṁdura! esā ṇa kkhu juttā adibhūmī* |[119]

Lalitā: O elephant from the Vindhya Mountains! This is not at all proper conduct!

vṛndā *(apavārya) : sakhi lalite ! cāṭubhir abhyarthamānāsi | manāg adya tuṣṇīṁ bhava | paśyāmi bhāvodbhāsitām anayor vyāvahāsīm* |[120]

Vṛndā: (Aside) O my friend Lalitā! I request you with sweet words to be silent now. I want to see the couple's humorous conversation decorated with various emotions.

kṛṣṇaḥ *: sadma-nardini ! kiṁ palāyase śulkam apradāya ? durlabhā te padād api padāntara-gatiḥ* |[121]

Kṛṣṇa: You talk loudly only when in your house. Will you flee without paying the toll? It will be difficult for you to leave this place!

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[118] *Vāraṇa* means an elephant. *Durlalitā* means hard to overcome. *Vārī* is a rope used to tie up an elephant according to *Amara-koṣa*.

[119] *Kumbha-sambhava* refers to Agastya. His dear mountain is Vindya. *Sindhura* means a huge elephant. As the mountain blocks the sun, so you obstruct Rādhā. *Atibhūmiḥ* means overcoming or restriction. |

[120] I want to see an exchange of joking words ornamented with anger, pride and joy.

[121] O girl who screams in the house (*sadmanardini*)! Your only support is Lalitā and others. By yourself you are weak, but still you scream with foolish pride.

rādhā : kiṁ amhe baṇijja-jīviāo jaṁ ghaṭṭa-ālādo tuatto bhaeṇa palāissamha?

Rādhā: Should we, who maintain ourselves by sales, run away out of fear of you, the toll collector?

kṛṣṇaḥ *: sādhu sādhu | kṣaṇaṁ sthirī-bhava yāvad eṣa te payodharopari vilakṣitāṁ nakṣatra-mālām apahartuṁ kalyatām āsādayāmi* |[122]

necklace of 27 parts or nakṣatras

Kṛṣṇa: Good, good! Be still for a moment, so that I can remove the pearl necklace sitting on your chest.

rādhā : esā sudīhatamā tāmasī sāmā | tā kudo kallassa abbhuggamāsaṅkā bi?[123]

Rādhā: The night during the waning phase of the moon is very long. ~~Is there any doubt that morning will appear?~~ Will it even be morning?

kṛṣṇaḥ *(smitaṁ kṛtvā) : prollasac-caṇḍakare praphulla-puṇḍarīkekṣaṇe visphurati hārita-tāroru-hārā skhalita-tamisra-vasanā tāmasī śyāmā svayam eva sadā palāyate* |[124]

(or a person with violent hands)

Kṛṣṇa: (Smiling) When the brilliant sun, which makes the eyes of lotuses joyful, makes its appearance, dark night, discarding its dark clothing, deprived of the giant necklace of stars, always flees.

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[122] The other meaning is "Be still, so I will be able to make morning appear which will remove the group of constellations over the cloud."

[123] *Śyāmā* means night. It is impossible to measure because of its length. *Tāmasī* means darkness during the waning phase of the moon or anger. Śyāmā is also a gopī leader. *Kalyasya* means capable. A second meaning is thus "Gopīs like me have been angry for a long time. Is there doubt that some capable person will appear?"

[124] *Prollasac-caṇḍakare* means the brilliant sun or a person with violent hands. Because of the sun the eyes of lotuses become joyful. In the cool season it is warm and in the warm season it is cool. Syāmaḷā is famous for having a face scented like a lotus. The second meaning is "When I appear, having blazing, violent hands and lotus eyes, Śyāmā, deprived of her pearl necklace and the blue cloth, will flee."

type of girls

Rādhā in prakrit

rādhā : hanta sūra ! rāhūtthāṇe ṇa kkhu caṇḍa-arassa caṇḍimā |[125]

Rādhā: O sun! When Rāhu appears, the sunlight cannot remain.

kṛṣṇaḥ : paśya, durviṣahatāyuto'yaṁ cakra-lakṣmā | kathaṁ tad-utthānaṁ sambhāvyate?[126]

Kṛṣṇa: Look at the intolerable marks of the *cakra* on my hand. How is it possible for Rāhu to appear?

O hissing intolerable marked

naga raja

rādhā (vihasya) : hanta phukkāra-dubbiseṇa hadājuda-cakka-lakkhaṇa-ṇāaraṇāa ! moha-dāiṇaṁ visāṇaṁ mahāsāraṁ kitti ullāsesi | tumaṁ gabbharaṁ gadua muraliā-ṇāiṇīṁ cumbehi|[127]

O intolerably hissing king of snakes marked with cakra!

Rādhā: (Laughing) Why does the great shower of poison causing bewilderment ~~to a city snake marked with the useless *cakra*, which simply hisses intolerably,~~ give you joy? Go to your cave and kiss your snake flute!

toll elephant/ handsome

kṛṣṇaḥ : śulka-nāgari ! tathyam eva nāgara-nāgaḥ supratīko'yaṁ yat padminīnāṁ vaḥ kara-hāṭakam ākraṣṭu-kāmo mahā-sāraṁ viṣāṇam ullāsayati |[128]

strong tusk

O clever girl trying to avoid tax!

Kṛṣṇa: O Rādhā, you are clever concerning taxes! It is true that the best of city men is most beautiful. Desiring to take the gold from your hands, he makes his strong teeth visible.

---

[125] O sun! During an eclipse immediately the light of the sun decreases. Or O hero! When Rādhā appears, the violence in your fierce hands cannot remain.

[126] Rāhu is afraid of the *cakra*.

[127] She smiles to indicate that she will give another meaning to his words. *Mahāsāram* means a great shower or great shelter of poison.

[128] He replies, taking another meaning to her words. *Supratīka* means an elephant of the directions. The other meaning is "The elephant, desiring to pull out the lotus roots, shows his strong tusks."

rādhā : pa:umiṇāe varāḍaassa bi appadāṇaṁ jāṇīhi |[129]

Rādhā: Understand that this girl will not give you a single coin!

cowrie offer you
kṛṣṇaḥ (smitvā) : kāmini varāṭakayāpi kim ātma-dānaṁ kartum udyatāsi
this one
yad ayam artha-grahila-cakravartī nāṅganābhis tuṣyati |[130]

impassioned
Kṛṣṇa: (Smiling) O desirous girl! Will you give yourself as payment? The king, inclined to money, is not satisfied with only the ~~other~~ women!

rādhā (sotprāsaṁ vihasya) : hanta kūḍa-ghaṭṭa-maṇḍalāhaṇḍala | pasīda pasīda | sulukka-kide saaṁ ccea kāruṇṇeṇa geṇha imaṁ jaṇam |[131]

Rādhā: (Laughing loudly) Leader of tax collectors! Show mercy! Show mercy! Be merciful and take this girl as the tax.

kṛṣṇaḥ (sphuṭaṁ vihasya) : caṇḍi! svārtha-paṇḍitāsi yad upahāsa-mudrayaiva kṛtā kākur bhaṅgi-bhareṇa bhavatyā vāstave paryavasāyyate | tatas tathyam ākarṇaya |[132]

gavya-bhāra-bhara-bhugna-kandharāṁ
tvad-vidhāṁ vidhura-gātri mad-vidhaḥ |
spraṣṭum apy ahaha lajjate padā
dainyam ācara na hāsa-dambhataḥ ||50||[133]

Kṛṣṇa: (Clearly laughing) Fierce girl! You are skillful in thinking of yourself since, being crooked by nature, you bring out the truth by crying plaintively with signs of mockery. Hear the truth. O distressed girl! Even with my foot I am ashamed to touch persons like you, with neck always bent by the weight of the load of ghee. Do not display a miserable condition while falsely laughing.!

---

[129] Or she will not give you a cent. Or the lotus will not give you a seed (*varaṭaka*).

[130] He speaks, taking another meaning to her words. (Know that she will give herself as payment. But will you give yourself as payment?) He addresses her as *kāmini* (girl full of desire) because the request has come from her own mouth.

[131] She speaks in a plaintive voice, with opposite intentions.

[132] He laughs clearly remembering what he will say in the next verse. It should not be taken too seriously as criticism.

[133] I am ashamed to touch you with my foot, what to speak of my hand.

rādhā (smitvā) : iaṁ ccea mahā-viḍaṁbaṇe bi kijjaṁtammi suṭṭhu sakkāra-buddhīe dappuddhuradā ṇāma bhaṇiadi |

siṁgārobida-dāmā, biakkhaṇo hosi sabbado bhadda |
kalide jambula-uḍe pasāda-maṇaṇeṇa jaṁ phullo ||51||[134]

Rādhā: (Smiling) When a person is derided, it is called great pride if he thinks it is praise. O bull! When a garland is placed on your horns, you become joyful undistinguished. Fed Furnished with Jambu raw sugar, thinking you are honored, you become happy.

(sarvāḥ sa-śabdaṁ hasanti)
(All laugh loudly.)

kṛṣṇaḥ : samprati vāṇī viśrāmyatāṁ, pāṇī hīraka-hāraṁ haratām |

Kṛṣṇa: Enough of these words! now my hand will take ~~Now I stop speaking. My hand shall take~~ your the diamond necklace.!

rādhā : pāṇi-pallaassa kudo bajjāṇaṁ pphasaṇe sāhasam? tā alaṁ muhāḍobeṇa | *esā tumhāṇaṁ pekkhantāṇaṁ calidamhi* |

Rādhā: Are you so foolish as to touch my diamonds with your soft hand? Enough of your proud words! While you watch, I will go away.!

---

[134] *Bhadra* means an ox according to *Amara-koṣa*. When given stale raw sugar (*jambula guḍe*), you think you are honored and become joyful or endowed with a garland on your head. (Or decorated with an auspicious garland, taking a stick (*laguḍe*) made of *jambu* wood to protect the cows, you feel happy. This low action you take as an honor.)

kṛṣṇaḥ : sudīrgha-kuntala-pakṣāsi, tataḥ sphuṭam uḍḍīya gamiṣyasi |
Kṛṣṇa: You have long wings of hair. You can go away by flying.

sarvadā abhi sārikā-sahasra-sevarata who yad

rādhā : sabbadā hi sāriā-sahassa-seārada ! ṇāhaṁ sārī jam uḍḍīyassaṁ |

(or: who is served by thousands of parrots)

Rādhā: O Kṛṣṇa, always absorbed in serving thousands of women! I am not a parrot which will fly away.

(or fly to you)

kṛṣṇaḥ:

lolākṣa-dāya-bhajanād
aṣṭāpadam abhidhṛtāsi puraḥ |
iti śārī bhavasi tvaṁ
śṛṅkhalayiṣyāmy ato bhavatīm ||52||

(iti pāṇim ādhātum icchati) |[135]

Kṛṣṇa: Because of trying to win at dice, you were detained at the chess board. Becoming a pawn in the game, I will bind you up. (He desires to take her hand.)

rādhā : haddhī haddhī ! ṇūṇaṁ eso mahā-mammahassa sebāe pahāvo jaṁ pa:ibbadāpphase pāpādo de bhaaṁ ṇatthi |

Rādhā: Since this person serves Cupid he has no fear of touching a chaste woman.

kṛṣṇaḥ (smitvā) : bhāvini satyaṁ tvam utkopapatau baddha-vratāsi | atas tavorusevāyām abhilāṣuko'smi |[136]

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[135] Or because of claiming my share, you, a person with fickle eyes, are held as payment of the gold. I will bind you up with many ropes (*śārī*).

[136] Understanding her attachment to talking with double meanings out of disrespect, because of fear arising from worry of being touched by him, he smiles. *Utkopa-pati* means a very angry husband. Or you have taken a vow to me, an eager (*utka*) paramour (*upapati*). Or you are full of desire (*utkā*) and thus have made a vow to a paramour. *Uru sevā* means best service or service to your thighs.

(or: you have taken a vow to be with me, an eager lover)

Kṛṣṇa: (Smiling) Beautiful girl! It is true that you are married to an angry husband. Therefore I am eager to render great service to you.

rādhā (sa-praṇaya-roṣaṁ) : baṅka-bidaṇḍā-paṇḍida ! viramehi kulaṅgaṇā-pphasaṇa kkhu accāhida-padaṁ hodi |

Rādhā: (Showing affectionate anger) O Kṛṣṇa, skillful at crooked arguments! Stop this! Touching a chaste woman is most abominable!

kṛṣṇaḥ : kulīnaṁ-manye kim aham akulīno yad adya bhavatyās tanu-sparśe'pi me'naucitī|

Kṛṣṇa: You think you are so cultured! Am I so uncultured that today I am unqualified to touch your body?

rādhā : kulīṇa-jaṇāṇaṁ kira ebbaṁ caridaṁ jaṁ ṇijjaṇavaṇe parabaṇidāṇaṁ ṇirundhaṇeṇa edaṁ biḍambaṇam |

Rādhā: Is this civilized action? By stopping others' wives in the lonely forest, you make a mockery of morality.

high

kṛṣṇaḥ : kāmini ! parā tvaṁ vanitāsi iti vane'tra manyase | *tena nitarām vitarādya ghaṭṭa-dānam* |

more

Kṛṣṇa: O woman full of desire! You think that you are the supreme woman even in the forest. Then you should now ~~pay the tax.~~

pay even more tax!

rādhā : mohana ! jadhā tumhādisena takkīyadi tadhā eso jaṇo ṇa hodi| *tā ettha bhammanta-bhū-bhuaṅga-juala-ṇaccaṇeṇa āhituṇḍiadā-līlāḍambarehi alaṁ dullahā de ettha sulukka-bhikkhā* |[137]

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[137] In addressing Kṛṣṇa as a bewilderer she expresses her *vāma* or uncooperative disposition, with concealment, joy and pride. O bewilderer! You may think I will be charmed, but I will not. *Ahi-tuṇḍika* means a snake catcher according to *Amara-koṣa*.

Rādhā: O bewildering boy! I am not the person that you think I am. Enough of this noise from a snake catcher! Stop making your eyebrows dance! You cannot ask for the tax!

kṛṣṇaḥ :

ayi sukale varam adhunā
śulkaṁ tvāṁ dātum udyatāṁ prekṣya |
paramotsava-caṭuleyaṁ
kurute bhrū-nartakī nṛtyam ||53||[138]

Kṛṣṇa: Generous Rādhā! Seeing that today you are most eager to pay the best tax, my eyebrows, trembling with the greatest joy, are dancing!

rādhā (saṁskṛtena) : iron or golden (2 meanings)

loha-mayy alaghu kṛṣṇa-vartmanaḥ
stambhinī pratikṛtiḥ sphuraty asau |
yatra yānti kuhakasya bandhyatāṁ
bhūri-bhoga-bharitasya cāśiṣaḥ ||54||[139]

Rādhā: I am a heavy, stationary gold statue shining like fire. Thus, the fangs of the snake with many hoods cannot harm it.

kṛṣṇaḥ :

pratimāsy adbhutā rādhe
bahu-loha-mayī dhruvam |
tataḥ svayaṁ grahāśleṣaṁ
cumbake mayy urīkuru ||55||[140]

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[138] *Sukale* means a person who is inclined to give, or "having beautiful hoods (like a snake)." Or *sukalevaram* can mean beautiful body, ideal as a payment of the tax.

[139] I am a statue made of gold, shining like fire. Or I am golden and stunned because of joy, from taking shelter of Kṛṣṇa. *Kṛṣṇavartmā* means fire or the means of taking shelter of Kṛṣṇa. The fangs of the snake with many hoods cannot harm me, or your crooked desires filled with abundant enjoyment (*bhoga*) cannot harm me.

[140] Or every month, you are astonishing, changing frequently (*bahula ūha*), becoming newer and newer. Accept an embrace from me, a magnet or a person who kisses (*cumbake*).

Kṛṣṇa: O Rādhā! You are certainly an astonishing form made of pure iron. Therefore accept an embrace with me, since I am a magnet!

not/me

rādhā (manāk parāvṛtya) : abehi abehi | (ārta-svareṇa) mā dharehi |[141]

Rādhā: (Turning) Go away! Go away! (In a pained voice) Take your hands off me!

kṛṣṇaḥ :

lakṣaiś caturaśītyā hi śulkair vinimayaṁ gatām |
na yauvana-śikhā-ratnaṁ kutas tvāṁ dhārayāmy aham ||56||

Kṛṣṇa: You are the substitute for the eighty-four lakhs of toll. Why should I not catch you, since you are the best of the young women?

(iti didhīrṣur prasarpati |)
(He approaches with a desire to hold her.)

rādhā *(sa-sambhramam abhinīya sāci vicalantī) : lalide | tumaṁ kiṁ kkhu koduhalaṁ pekkhasi*

Rādhā: (Showing confusion she moves sideways.) O Lalitā, do you think this is amusing?

nāndīmukhī *: sahi rāhi ! alaṁ iminā suḍḍhu kuḍḍamideṇa, kettiaṁ palāissasī?*

Nāndīmukhī: O my friend Rādhā! Enough of this affected repulsion! Why don't you just flee?

lalitā *(puraḥ parikramya) : jaha bi dullalida-sīlāṇaṁ luṇṭhaāṇaṁ tuhmāṇaṁ*

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[141] *Mā dhāraya* can also mean "Hold me."

dāṇa-gaṇaṇā ppalābaṁ, ṇa kkhu amhe kaṇṇa-pperate bi appahma taha bi kiṁ pi bhaṇidu-kāmāhmi |[142]

Lalitā: (Coming in front) Though I do not like to listen to this dialogue ~~gossip~~ about a tax calculated by disgusting thieves, I wish to speak.

***kṛṣṇaḥ** : kaṭhine ! kāmaṁ bhaṇyatām* |

Kṛṣṇa: O harsh Lalitā, ~~please speak.~~ what do you want to say?

***lalitā** (saṁskṛtena) :*

amūr vraja-mṛgekṣaṇāś caturaśīti-lakṣādhikāḥ
pratisvam iti kīrtitaṁ savayasā tavaivādhunā |
ihāpi bhuvi viśrutā priya-sakhī mahārghyety asau
kathaṁ tad api sāhasī śaṭha jighṛkṣur enām asi ||57||[143]

Lalitā: There are eighty four lakh *gopīs*. Even your friend has praised them. But it is well known that my dear sakhi friend Rādhā is the most precious among the living beings in the world. O cheater! How can you grab her so boldly?

***kṛṣṇaḥ** (svagataṁ) : bāḍhaṁ nirvacanīkṛto'smi | subala, keyaṁ gabhīra-dharmāpi dhvani-dhoraṇī vidūratvād asphuṭeva prasarantī mām uccālayati | (iti subalasya karṇe lagati)*

Kṛṣṇa: (To himself) ~~I must remain silent.~~ I am bound by her words / I have no answer... O Subala! What is that deep, continuous sound, indistinct, coming from far away? It makes me tremble! (He whispers in Subala's ear.)

***subalaḥ** : eso kolāhalassa ppahavaṁ viṇṇāduṁ calidohmi | (iti niṣkrāntaḥ)*

Subala: I will go to see what that terrible noise is. (He exits.)

---

[142] Requested by her friend, Lalitā speaks with pride, after being absorbed for a long time in listening to the nectar of the couple's sweet conversation.

[143] Madhumaṅgala had mentioned previously about eighty-four lakhs species. *Iha* means among the living beings.

kṛṣṇaḥ : kaṭhora-bhāṣiṇi lalite! bhavatu bhavatyāḥ sakhī caturaśīti-lakṣādhikā tathāpi koṭiṁ nātikramiṣyaty eva | tataḥ parair api kalālakṣais tvām avaśyaṁ nāgara-candro'yaṁ yojayiṣyatīti |[144]

Kṛṣṇa: O harsh-speaking Lalitā! Your friend sakhi may be worthy eighty-four lakhs coins, but ~~this does not make~~ not a hundred lakhs (one koṭi or ten million) coins! ~~The~~ This most clever tax man ~~must~~ will seize you in order to make up the difference of sixteen lakhs!

rādhā : ṇaṁdimuhi ! bhaavadī-ṇidesassa paḍibālaṇaṁ sāhu saṁbuttaṁ, jaṁ koḍi-guṇī-bhūdaṁ ccea ghaṭṭī-dāṇaṁ |

Rādhā: O Nāndīmukhī! Are Paurṇamāsī's instructions being followed? The tax is now increased up to ten millions! ~~times~~.

nāndīmukhī : sahi rāhe ! kaha paḍibālaṇaṁ ṇa saṁbuttaṁ, jaṁ sulukassa tihāo geṇhiadi |[145]

Nāndīmukhī: O my friend Rādhā! How is her instruction not being followed? Only one third of the tax is being levied.

subalaḥ (praviśya savayasyaḥ) : pia-baassa ! ṇiavāhiṇī-ṇigghosa-vahirīkida-disā-maṇḍalā vijenti ujjāṇa-cakkavaddi-sīhāo |

Subala: (Entering with a friend) Dear friend! The emperor of the gardens, deafening all directions with his raucous army, is victorious!

kṛṣṇaḥ : priya-vayasya ujjvala ! nūnaṁ lekha-haro'si cakravartinām |

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[144] Thinking in his mind, he then speaks to Lalitā with a suitable answer. *Kalā-lakṣaiḥ* means sixteen lakhs difference. Twenty lakhs was the toll collector's commission on the king's tax, one quarter of eighty lakhs. *Kalā-lakṣa* also refers to the sixteen phases of the moon. The moon must unite with its sixteen phases.

[145] Kṛṣṇa previously said that each *ṭaṅka* of ghee was worth of three gold ṭaṅkas but because the gopīs were followers of Paurṇamāsī, the rate would be reduced to one *ṭaṅka* of gold for each ṭaṅka of ghee.

Kṛṣṇa: My dear friend Ujjvala! You must be carrying a letter from the emperor.

ujjvalaḥ : adha iṁ | mahā-bhaṭṭāraassa mahā-ghaṭṭā-hiāre eso leho | (iti kṛṣṇakare ketakī-koraka-patram arpayati |)

this is for you, the chief

Ujjvala: Yes, the king's letter ~~puts you in charge~~ of the great toll station. (He offers to Kṛṣṇa's hand a *ketakī* bud letter.)

leaf

vṛndā : nāgarendra ! vayam apy ākarṇayitum icchāmo varṇa-dūtam | tan-mukha-bandham utsṛjya kāryam eva samuccāryatām |

Vṛndā: O king of the clever! We also want to hear the letter. Give up your silence and read the contents aloud.

kṛṣṇaḥ (spaṣṭaṁ vācayati) :

pāṇḍityaṁ caṇḍa-dhāmnaḥ paricaraṇa-vidhau prāpya gūḍhoru-garvāḥ
kurvāṇā ghaṭṭa-ghātaṁ ghaṭita-nikṛtayaḥ subhruvo vibhramanti |
kartavyas tāsu yatnaḥ paṭima-paricayād apramattair bhavadbhir
drāghiṣṭhaṁ chadma dṛṣṭvā kim api śataguṇas tatra śulko vidheyaḥ ||58||[146]

Kṛṣṇa: (Speaking clearly) Some beautiful women of ferocious nature, extremely proud and crafty, expert in going here and there, are wandering about and destroying the toll station. You must be attentive and careful about them because they are very clever. You should increase the toll a hundred fold if you see them extensively cheating.

cheating,
kūṭa-lesa

nāndīmukhī : *dāṇinda ! pa:idi-visuddhāṇaṁ imāṇaṁ kudo kūḍa-lesa-sikkhāhilāso bi?*

śiksābhilaso
wish to desire

dānindra!

Nāndīmukhī: O lord of generosity! Since they are pure by nature, how can they ~~have a desire to even teach~~ even think about cheating a little?

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[146] *Ghaṭita-nikṛtayaḥ* means causing deception.

kṛṣṇaḥ : *tathāpy avaśyam anuṣṭheyaṁ kāntārādhirājasya tasya mahā-śāsanam | (iti kiñcid upasṛtya) hanta, citram idaṁ yad etat samyag anivṛtta-śaiśavānām apy amūṣāṁ nirbharam ucchūnam uraḥ samīkṣate | (punar nibhālya) kathaṁ vā varāmbara-saṁvṛtād api vakṣasaḥ kāñcana-mayyo mayūkha-vīcayaḥ sañcaranti* ||[147]

Kṛṣṇa: The command of the king of the forest must necessarily be obeyed. (He approaches them a little.) Oh! It is amazing that, though they have not finished their childhood, their breasts are greatly swollen! (Looking again) Why do golden rays emanate from their covered breasts?

(rādhā sābhyasūyaṁ tiro dṛg-antaṁ pātayati |)
(Rādhā in hatred casts a glance to the side.)

kṛṣṇaḥ *(sa-kautukam ātma-gatam):*

paṭonnamana-līlayā pulaka-vṛndam ārundhatī
smitaṁ tv adhara-cāturī-paricayena gāndharvikā |
mṛṣā bhrū-kuṭi-bandhurī-kṛta-mukhī mad-ukti-śravā
nirasyati dṛg-añcala-bhramibhir atra ruṣṭeva mām ||59||[148]

(prakāśaṁ) sādhu mahodyāna-cakravartin ! sādhu sādhu | satyeyam "upary upari buddhīnāṁ carantīśvara-buddhayaḥ" iti prasiddhiḥ | (savyato dṛśaṁ kṣipan)
nāndīmukhi ! paśya paśya pañcabhir amūbhir viśater ardhān chātakumbha-kumbhān vakṣasi kauśalena nihnuvānābhiḥ kṛtino'pi ghaṭṭādhikāriṇaḥ pratāryante ||[149]

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[147] "They must be hiding gold coins there!"

[148] Her hairs stand on end from seeing him. This is a transformation arising from the *sthāyi-bhāva*. She smiles out of joy. Vainly she tries to conceal her love by frowning and showing anger to reject him. It is said:

stanādharādi-grahaṇe hṛt-prītāv api sambhramāt |
bahiḥ-krodho vyathitavat proktaṁ kuṭṭamitaṁ budhaiḥ ||

When a woman becomes pained with external anger out of agitation, though she still has affection, when her lover grabs her breast or tries to kiss her, it is called *kuṭṭamitam* by the wise. *Ujjvala-nīlamaṇi* 11.49

[149] *Viṁśater ardhān* means ten. Each gopīs has two gold pots.

Kṛṣṇa: (Joyfully to himself) Rādhā hides her goose bumps by waving her raised cloth and hides a smile by showing the beauty of her lips. In vain, frowning unevenly, she drives away my words and by her side glance she angrily rejects me. (Aloud) Very good, king of the great garden! Very good! It is true. It is well known that those who have great intelligence employ intelligent people. (He glances to the left.) O Nāndīmukhī! Look, look! Skillfully hiding on their chests ten gold pots, these five women are cheating the attentive toll keepers! Only thanks to Kamadeva that we saw it!

sarvāḥ (saṁrambheṇa bhrū-kārmukāṇi kuṭilī-kṛtya sākrośam) : rada- ratāya *hiṁḍaa ! hiṁḍehi ṇia-maṁḍabaṁ ||* rata-hindaka-seducer of women,
hindate
O rati-lobha! libertine

Everyone: (Angrily they frown and shout.) ~~Stealer of women!~~ Go home!

kṛṣṇaḥ (apavārya) : vṛnde! vilokaya kuñcita-bhruvaṁ pañca-mukhīm | (iti sa-gadgadam)

kāmaḥ kāñcid avāpya pañca-mukhatas tīvrāṁ vyathām ugrataḥ
moon-like faced
saumyāṁ pañca-mukhīṁ bhajan dhruvam imāṁ labdhoru-vidyaḥ kṛtī |
bhrū-cāpeṣu samaṁ kaṭākṣa-viśikhān pañcārpayan pañcasu
kruddhaḥ pañca-mukhogra-vikramam asau māṁ hantum udyacchate ||60||[150]

Kṛṣṇa: (Aside) O Vṛndā! Look at these five frowning faces! (In a choked voice) Cupid, tormented by fierce Śiva, worshipped these five charming ~~peaceful~~ girls and became accomplished in skill. Placing five arrow glances on the brows of these ~~the~~ five gopīs, angry Cupid now tries to kill me, because I show more prowess than a lion!

(ity udghūrṇāṁ nāṭayati |)
(He shows unsteadiness.)

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[150] Look at the five faces with frowns. He reveals his bliss, by becoming choked in his voice. You should endeavor to make me happy. *Pañca-mukhataḥ* means "from Śiva." Kṛṣṇa is more ferocious than a lion.

madhumaṅgalaḥ (apavārya) : haṁta, kīsa vimhalaṁtaṁ bi attāṇaaṁ ṇa rundhesi, jaṁ kaḍakkhijjamha jimha-diṭṭhīhiṁ kisoriāhiṁ?

Madhumaṅgala: (Aside) Oh! Why can you not control your confusion? These young girls are now throwing crooked glances at us![151]

kṛṣṇaḥ (sāvahitthaṁ) : sakhe madhumaṅgala, kuṭila-bhruvāṁ kauṭilya-vaicitrībhir vismitāsmi | bhavatu, kiṁ nas tena | kaitava-nihnutānāṁ hiraṇmaya-paṅkti-kumbhānāṁ śulko dviguṇīkṛtya punaḥ pañcadaśānām eva śataguṇīkriyatām |[152]

(concealing his feelings)

Kṛṣṇa: My friend Madhumaṅgala! I am astonished at the crooked words of these su-bhru women! Anyway, what is that to us? The tax for the concealed ten gold pots should be doubled because of that. Then the tax on all fifteen pots should be multiplied by a hundred.

madhumaṅgalaḥ : sunāhi rāa-ulassa biṁda-cauṭṭhāaṁ | ahiāriṇo savva-vijjā-guruṇo de kalākoḍio | saṁkkhāhiṇṇassa kāatthassa me tatta-koḍio | subala-pahudīṇaṁ daṇḍiāṇaṁ pasabai-koḍi tti |[153]

Madhumaṅgala: Listen. The king's tax is thus four billion. The share of the toll collector, master of all knowledge, should be six hundred and forty million. As the accountant, I should take two hundred and fifty million coins. Subala and other cowherds should take a hundred and ten million coins.

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[151] They glance in this way ~~since they have been defeated.~~ since you have been charmed!

[152] By their crooked glances they offend us. Because of this offense, the tax should be doubled. The tax for ten pots (80 lakhs for 5 pots x 2= 16 million), by doubling, should be thirty-two million. The five pots on their heads have a tax of eighty lakhs (eight million). The total is therefore forty million. Multiplied by a hundred (for cheating, according to the king's letter) this becomes four *vṛndas* or four billion.

[153] The toll collectors should take a quarter of the king's revenue. This amounts to one billion. This amount should be divided among main toll keeper, the accountant and the other officials. *Kalā-koṭi* means sixty-four *koṭi*. The share of the counter (*kāyastha*) is *tattva-kotī* or twenty-five *koṭis*. The police take *paśupati-koṭi* or eleven *kotīs*.

kṛṣṇaḥ : sambhūya vṛnda-pañcakaṁ siddham |

Kṛṣṇa: In this way the total is five billion coins tax!

rādhā (smitaṁ kṛtvā) : tumhāṇaṁ bhāaṇāiṁ ṇa dīssaṁti | kahiṁ māissaṁti ettiāiṁ vittāiṁ?[154]

Rādhā: (Smiling) We do not see any containers for the tax. ~~Where~~ How will you take all the wealth?

kṛṣṇaḥ :

narmaṇā kṛtam etena karmaṇā svayam arpaya |
harṣād udita-varṣmātra vittaṁ hariṇa-locane ||61||[155]

Kṛṣṇa: O doe-eyed woman! Stop the joking! Now joyfully make the payment of the amount agreed.

nāndīmukhī (kṛṣṇāntikam āsādya sāsūyam iva) : mohaṇa, amha-bhaavadīe siṇehabhāaṇāṇaṁ ujjuāṇaṁ edāṇaṁ bālāṇaṁ kīsa alīaṁ ccea pantikumbhāṇaṁ dāṇaṁ tue baḍḍhīadi |

Nāndīmukhī: (Approaching Kṛṣṇa, she speaks as if with hatred.) O bewildering boy! Why have you increased the toll for the pots falsely for these upright girls, objects of Paurṇamāsī's affection?

kṛṣṇaḥ : nāndīmukhi, na kadāpy alīkam idam | satyam eva pañcemāḥ pañcadaśa-kalasī-vilāsa-bhājaḥ |

Kṛṣṇa: O Nāndīmukhī! This is not at all a false calculation. These five girls have fifteen pots!

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[154] From Vraja Madhumaṅgala should bring huge carts, as well as bulls, buffalos, donkeys and camels.

[155] Pay the amount (*varṣma*) of money (*vittam*) we discussed (*udita*). Or offer your body (*vittam*) endowed with good fortune (*udita*). *Varṣma* means amount according to *Amara-koṣa*.

nāndīmukhī : ṇāarimda, mahā-bbadiṇīe pabba:iāe pariaṇo māriso jaṇo ṇiddhāridaṁ ajāṇia ṇa kkhu biṇṇavedi | taha bi ja:i maha vaaṇe saṁdihāṇo si, tado saa ccea āadua paccakkhaṁ pekkha | (iti kṛṣṇena saha rādhām upetya)

Nāndīmukhī: King of the clever! As followers of the austere Paurṇamāsī, we do not make statements without knowing the truth. If you doubt my words then personally come and see for yourself. (She takes Kṛṣṇa to Rādhā.)

halā eso dullalido goulimda-ṇaṁdaṇo | sa dibbaṁ pi maha baaṇaṁ ṇa pattiājedi | tā passīda | īsi aṁbaraṁ ukkhibia ṇia-bakkha-parentaṁ pekkhāvaṁtī moābehi haṭhilla-searassa hatthādo saha-parivāraṁ appāṇaṁ |

sakhi
O friend! This wicked prince of Gokula does not believe my sworn words. Please lift your cloth a little, show the edge of your breasts, and free us all from the hand of the king of violence.

sarvāḥ (sābhyasūyam) : abehi dubbudhie abehi |[156]
Everyone: (With hatred) O foolish girl! Go away! Go away!

Smiling
nāndīmukhī (smitvā) : kadhaṁ hida-kadhaṇe bi kuppatha |[157]
Nāndīmukhī: Why do you become angry at actions meant for your benefit?

kṛṣṇaḥ : kiṁ naś chinnam | yad atra kāñcana-raktikam api na parihariṣyati hariḥ |

[„This proves that these cunning gopis are hiding something!"]
Kṛṣṇa: It is not our loss since our master will not excuse the gold payment.

---

[156] We know that you will create trouble by doing this. Go somewhere else and show him the edge of your own breast.

[157] He cannot be avoided since he is most stubborn. Undoing your bodice with his hand, he will see your breast. You think this is inappropriate. But what is my offense?

viśākhā *(svagatam) : paḍhamaṁ kaṇahassa dudiaṁ buṁdajjeva ubajjujjaṁtī dībasīhāe aggiṇo pūaṇaṁ āriṁbhissa* |[158] *(prakāśam) ṇaariṁda kahiṁ paṁca ghīa-ghaḍiāo kahiṁ ettiaṁ ghaḍidaṁ ghaṭṭa-sulukkaṁ* | *hodu* | *tadhāi ubaāriṇaṁ rāakumāraṁ tumaṁ abekkhia ettha ṇikkaammi amhehiṁ ṇiapiasahī buṁdā tuha appidā* |

Viśākhā: (To herself) First I should offer Vṛnḍa, Kṛṣṇa's own messenger, as the payment. I perform the worship of fire using the lamp made of fire. (Aloud) O king of the clever! What is the calculated tax for five pots of ghee? Let that be. Out of respect for you, our benevolent prince, in substitution we offer you our dear friend Vṛndā.

subalaḥ *(saṁskṛtena) :*

vṛnda-pañcataye yuktam
eka-vṛndārpaṇaṁ katham |
saṅkhyā-vidāṁ na naḥ śakyaṁ
gosaṅkhyānāṁ pratāraṇam ||62||[159]

Subala: How can offering one Vṛṇda (one billion) replace ~~account for~~ five billion coins? It is not possible to cheat us, since we cowherds know counting!

lalitā *(roṣam ivābhinīya) : bisāhe, suṭṭha muddhāsi ja ahue imassiṁ atthe garuīe appaṇo sahīe buṁdāe appaṇaṁ kādu icchesi* |[160]

Lalitā: (Acting as if angry) Viśākhā! You are foolish. You want to sell our invaluable friend Vṛndā for a cheap price!

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[158] If we give him Vṛndā, who belongs to him anyway, we do not lose anything.

[159] *Go-saṅkhyānām* means cowherds and also "famous among cows and on earth." *Saṅkhyā-vidām* means counters. |

[160] It is impossible to give Vṛndā, who is most valuable and is one of us. By becoming angry, Lalitā wants to make Kṛṣṇa accept Vṛndā eagerly. Actually Vṛndā does not belong to them, and Lalitā's anger is false. Internally she accepts the statement as a correct solution to the payment.

madhumaṅgalaḥ : lalide ciṭṭhadu edaṁ alīaṁ māhappaṁ |
Madhumaṅgala: O Lalitā! Enough of this false praise!

lalitā : baḍua, suṇāhi | tittaṁsa-koḍi-surāṇaṁ saāādo suriṁdo variṭṭho, ja eso saa-koḍi-hattho | tado bi bhaavato hiraṇṇagabbho, ja eso diparaddha-vehao | tado bi deī lacchī, ja sabba-saṁpattiṇam īsarī | tado bi buṁdā, jā kira lacchīṁ bi tucchī-kadua kāe bi a:irubba-sirīe luddheṇa biṇṇuṇā kāmida tti bhaavadīe muhādo suṇīadī |[161]

Lalitā: O Madhumaṅgala, listen! Indra is greater than the thirty-three *koṭi devatās*. He has a hundred *koṭi* beings (or a thunderbolt) in his hand. Brahmā is greater since his lifespan is two *parārdhas*. Greater than Brahmā is Lakṣmī since she has control of all wealth. Greater than Lakṣmī is Vṛndā. She makes Lakṣmī insignificant. She is desired by Viṣṇu, who desires her unprecedented wealth. I have heard this from the mouth of ~~the Lord.~~ Paurnamasī.

viśākhā (pade nipatya kākum ātanvatī) : sahi lalide ! muharaṁ maṁtesi, taha bi takkāliaṁ dūsaha-dukkhaṁ pariharidum ebbaṁ ajuttaṁ bi kādu kāmahmi | tā ppasīda | aṇumaṇṇehi buṁdā-samappaṇaṁ | puroḍāsa-ogghāṇe tuṇṇaṁ puṇamhe attāṇaaṁ |[162]

Viśākhā: (Falling at Lalitā's feet, she pleads.) My friend Lalitā! You have given good advice. But I desire to avoid intolerable suffering at this moment, even though my proposition is not just. Please permit me to offer Vṛndā. We will purify ourselves quickly by inhaling fumes of the sacrificial smoke.

(lalitā smereva śiro vinamayya tūṣṇīṁ tiṣṭhati |)
(Lalitā, as if smiling, lowers her head and remains silent.)

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[161] Listen O *brāhmaṇa* boy. According to the meaning explained, it is impossible for you to give a suitable answer to me. Or according to what I will explain, you have little knowledge. It is improper to give Vṛndā in exchange for even five *vṛndās* of coins.

[162] Viśākhā falls at Lalitā's feet to show she is favoring Kṛṣṇa. By that she intends to please him.

viśākhā : lalide ! viṇṇādaṁ de āudaṁ jaṁ ekkaṁ diaaṁ ccea aṇumaṇṇesi |

Viśākhā: O Lalitā! I understand your intention. One day you will be honored for this.

illustrous, adorable

kṛṣṇaḥ : hanta nāndīmukhi ! dṛṣṭam atyadbhutaṁ bhagavatyā | tataḥ pṛcchyatām idam katham etābhir mat-karṇa-yugārabdha-tāṇḍavayor makara-kuṇḍalayor dvandvaṁ na śulkitam |[163]

Kṛṣṇa: O Nāndīmukhī! See! ~~Paurṇamāsī has seen~~ something astonishing happening here! Instead of offering Vṛndā who belongs to me, why don't they just offer me my two *makara* earrings dancing on my ears as the payment?

nāndīmukhī : kittidākittidāiṇi rāhie ajjuttaṁ kkhu edaṁ ja vaṇamāliṇo ccea buṁdāye imassa sulukka-ppaṇaṁ |

Nāndīmukhī: O Rādhā, giving fame to Kīrtidā! It is not proper that we give Vṛndā to Kṛṣṇa.

rādhā : sahi buṁde ! kitti tuhṇīṁ ciṭhṭhasi tūṇṇaṁ appaṇo pakhkhaṁ ullāsehi |

Rādhā: My friend Vṛndā! Why are you silent? Tell us your opinion.

(kṛṣṇaḥ vṛndā-vaktram avalokayan vilocana-koṇaṁ kūṇayati |)
(Kṛṣna, gazing at Vṛndā's face, contracts the corner of his eye.)

vṛndā : nāgarendra kṛtaṁ nirarthakaṁ dṛśas tāḍanena yad iyaṁ vṛndā vṛndāvaneśvarīm anuvartate |

Vṛndā: O king of the clever! It is useless to stare at me since I am loyal to ~~Rādhā, queen of the forest of Vṛndā.~~! Vrndāvaneśvarī Rādhā!

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[163] If they offer Vṛndā, my own messenger, to me, it is like offeing me my own earrings.

sarvāḥ (sotprāsaṁ vihasya) : bhaavadi lajje ! kahiṁ gadāsi ? pasīda pasīda|

Everyone: (Loudly laughing) O goddess of shame, where have you gone? Be merciful to us!

vṛndā : sakhi vṛndāvanādhīśvari ! mamātra kācid vijñaptir avāptāvasarā vartate |

Vṛndā: O Rādha, queen of Vṛndāvana! I have a request at this time.

rādhā : sahi buṁde ! kīdisī esā bhaṇīadu ?

Rādhā: My friend Vṛndā! What ~~are you saying?~~ request?

vṛndā : dyūta-kāra-saṁsado'pi bhūyiṣṭhaṁ ghaṭṭa-pāla-goṣṭhī sādhubhir abhitaḥ ślāghyate tad atra na samañjasaḥ | prāñjalo'yaṁ janaḥ | vikrayo'pakramaś cet kvacid anyatra vikrīyatām |

Vṛndā: Toll collectors are known for infamy more than gamblers. It is not proper to take tolls here. We are very honest people. If they insist on taking tolls, let them do it elsewhere.

not enjoyed incompa-rable rich complete beauty

kṛṣṇaḥ *(sa-smitam) : satyam amūr asambhuktā evāpratima-pūrṇa-lakṣmī-bharāḥ subhruvo rāja-kula-kāryam arhanti | vṛndā-lakṣmī tu viṣṇunā ciraṁ sambhujya nirbharam apāreṇa vaibhavena riktīkṛtā | tad alam etayā |*

bearing

Kṛṣṇa: (Smiling) It is true. These women have not been enjoyed by me. They are incomparable, and full of ~~the potency of Lakṣmī.~~ supreme beauty They are fit for a king, but Vṛndā has often been enjoyed by Viṣṇu. She is devoid of all treasures. Thus I have no ~~use for~~ interest in her.

rādhā (vihasya) : edaṁ kkhu "alābhād aṅganā-tyāgas turaṅga-brahmacaryakam" tti dhīrehiṁ bhaṇiadi |

Rādhā: (Laughing) The wise say that a ~~horse~~ horse-like *brahmacārī* gives up women because he cannot obtain them.

***madhumaṅgalaḥ** : (janāntikam) bisāhe, ṇiccidaṁ tumhāṇaṁ ghaṭṭa-dāṇe aṇuulo huvissaṁ | jaṁ kāattha-vijjā-pāraṅgado hmi | tā dehi me kiṁ pi pāritosiaṁ |*

Madhumaṅgala: (Aside) O Viśākhā! I will be favorable to you in exacting the toll since I am expert at calculating. ~~the toll.~~ Just Give me a bribe.

***viśākhā** : ajja, ṇabbaṁ sakkaraṁ dāissaṁ |*

Viśākhā: O respected one! I will give you some fresh sugar candy.

***madhumaṅgalaḥ** : bisāhe ! ṇūṇaṁ parihasijjāmi |*
Madhumaṅgala: O Viśākhā! I know you are joking.

***viśākhā** : bhaavaṁtassa sūrassa sabāmi |*
Viśākhā: I swear by the sun god!

***madhumaṅgalaḥ** (sa-harṣaṁ kṛṣṇam upetya) : pia-baassa ! māṇa-samae ppamadā-saakoḍī-rosa-bhaṁjaṇe viakkhaṇo hmi | dīpāalī kodue surahī saakoḍī puāvaṇe ācario hmi | tādijjau ajja mahā-mahūsave majjhaṁ aṇabbhatthita-pubbā saakoḍī dakkhiṇā |*

(kṛṣṇaḥ smitvā tūṣṇīṁ tiṣṭhati |)

(apavārya) bisāhe, maunaṁ sammati-lakṣaṇam tti jāṇāsi ccea | tā dehi ppatissudaṁ | (ity añjaliṁ prasārayati |)

Madhumaṅgala: (Approaching Kṛṣṇa joyfully) Dear friend! I have pacified the pride of a billion angry women. At the Dīpavalī festival I performed worship of a billion cows. Therefore on the occasion of this great festival, give me a billion coins as donation—which I have never asked before. (Kṛṣṇa, smiling, remains silent.) (Aside) O Viśākhā! You know that silence means consent. Give what you promised. (He extends his palms.)

viśākhā (smitvā) : geṇhīadu | esā sakkarā | (iti karparāṁ samarpayati |)[164]

Viśākhā: (Smiling) Take this *śarkara.* (She offers him a pebble—another meaning of *śarkara.*)

madhumaṅgalaḥ (uccair vihasya) : dhutte ! ciṭṭha ṇikkidaṁ vo karissaṁ (iti kṛṣṇam antikam āsādya) pia-baassa ! lahuammi kajje alaṁ bilambeṇa | geṇha sulukkaṁ |

Madhumaṅgala: (Loudly laughing) Rascal! I will make you atone for this! (He approaches Kṛṣṇa.) Dear friend, we have delayed because of frivolous acts. Levy the toll!

kṛṣṇaḥ : sakhe madhumaṅgala ! madhusūdano'smi | tad eṣā rādhikākhyāṁ gatā bhramarī śulkārtham ādeyā |[165]

Kṛṣṇa: My friend Madhumaṅgala! I am Madhusūdana, a bumble-bee! Therefore They should give me the female bee with two r's in ~~its~~ her name as the payment. (bhramarī) they should give me this bee filled with desire, and whose name is Rādhā as the payment!

vṛndā : phulleyaṁ campakalataiva sa-tṛṣo madhusūdanasyocitā |
Vṛndā: This blooming *campakalatā* is suitable for the thirsty ~~bee.~~ Madhusudana. (bumble-bee)

kṛṣṇaḥ : vṛnde, tattvānabhijñāsi | rādhā khalv abhirūpā, yā viparītā dhārā mādhvīka-mayī sampadyate |

Kṛṣṇa: O Vṛndā! You do not know the truth! Only Rādhā is suitable. When her name is spelled in reverse it becomes *dhārā,* a stream of nectar. (the Madhusudana bee like nectar, and she is like a stream of nectar)

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[164] I give as I promised. I have given *śarkara.*

[165] *Bhramarī* also means a woman filled with desire. They should give the woman full of desire named Rādhikā as payment. Rādhikā can be taken as *ra + ādhika,* a name with two r's: *bhramarī.*

citrā: goula-bīra-bareṇṇa! appaḍima-puṇṇa-lacchī-bharāo imāo tti saaṁ ccea samatthidaṁ, tā biṁda-paṁcaeṇa kaham amhāṇam ekkatamā geṇhiduṁ juttā |

Citrā: O best hero of Gokula! You consider that all these girls are incomparable, full of perfect beauty Lakṣmīs. How can you take even one of us as a substitute for payment of five *vṛndās*?

vṛndā : hanta sakhi citre ! ślāghyāsi yad eṣa viśṛṅkhalaḥ komala-vāg-vallī-pallavena bhavatyā stambhito gambhīra-vedī stamberamaḥ |

Vṛndā: O my friend Citrā! You should be praised, since you have stopped the mad, unchained elephant by the branch of your tender words.! (or tender branch)

madhumaṅgalaḥ : pia-baassa ! sata-guṇo sulukko tti ettha asakkha-bāiṇo sata-sahassa paṁti-dahammi pañjavasāyaṁ kuṇaṁtehiṁ amhehiṁ tassa ujjāṇa-cakka-vaṭṭiṇo suṭhṭhu avaraddhaṁ |

Madhumaṅgala: Dear friend! "Taking a hundred times the toll" actually means to increase it unlimitedly. If we only increase by a hundred times for the extra ten pots, then we clearly commit offense to the king of the forest.!

kṛṣṇaḥ : sakhe, sādhu sādhu ! priyārthaṁ rasa-mādhurīm upabhojayan kāyasthikā-rasavatī-paurogavo'si | satyam asaṅkhyāny eva vittāni cakravarti-varāṇām abhiprāyeṇa kroḍīkṛtāni | tathā ca smaryate |[166]

drāghiṣṭhe chadmani jñāte
prakṛtyā garva-śālinām |
abhyunnata-śriyogrāṇāṁ
yatheṣṭhaṁ daṇḍa iṣyate ||63|| *iti* |

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[166] You feed us the sweetness of rasas in which the goal is pleasure. *Priyā* can also refer to Śrī-rādhikā. *Paurogavaḥ* is a head cook.

Kṛṣṇa: O friend, very well said! Feeding us sweet drinks to satisfy us, you are an expert chief cook as well as the accountant! It is true that the king of the forest meant "unlimited" by using the word "hundred." It is said: those who are proud by nature and become violent because of excessive wealth should be sufficiently punished with sticks when their deceit is understood to be long-standing!

lalitā : daṁḍena binā kkhaṇaṁ bi gobāṇaṁ ṇatthi olaṁbo, tā juttaṁ daṁḍaggahaṇaṁ |

Lalitā: The cowherds always carry sticks. It is proper that we should have sticks as well.

kṛṣṇaḥ : yadyapi pañcabhir api na śulka-paryāptiḥ, tathāpi dvitīyaiva mama rakṣaṇīyā, yā khalu candra-lekhonmīlana-kṣamā |[167]

Kṛṣṇa: Though the five do not make up the value of the toll, I will keep the second one (Radha). I could mark her with my finger nails.

rādhā (sotprāsaṁ vihasya) : haṁta, devadobāsaṇassa kusumaṁ ociṇaṁtīṇaṁ khajjanācchīṇaṁ khemaṁ kkhu buṁdāvaṇaṁ ommideṇa imiṇā ekkeṇa mahā-kalahiṁdeṇa sabbaṁ ākkamia bhaaṁkaraṁ kidaṁ | kealaṁ seliṁdassa ubasalla-mettaṁ olambaṇaṁ āsī | haddhī ! haddhī! ettha bi dāṇiṁdāraṁbha-daṁbheṇa baṭṭa-pāḍidā āraddhā | kassa biṇṇabissamha ||

Rādhā: (Laughing derisively) Ah! Though Vṛndāvana is safe for women to pick flowers for worship it has become dangerous because of a mad elephant which attacks everything. That elephant used to live near the king of mountains. Now he blocks the path with the pride of tax collector. How unfortunate! Who should we inform? Who is the controller of this prince?

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[167] Lalitā is the first gopī and Rādhā is the second gopī. *Dvitīyā* also refers to the second lunar *tithi*. *Candralekhā* means a phase of the moon or mark made by the finger nail. (I will take the second girl whom I can mark with my fingernails. Or I will take the second tithi which could manifest other phases ie. increase in beauty.)

kṛṣṇaḥ : nāndīmukhi ! tava karṇam adhirūḍhāsāṁ gurvī girām anargalatā yad atra san-mārga-rakṣā-prakhyāta-viśuddhau mayy api vartma-pātitā parivāda-kālimādhyāsa-sāhasikatā | tad enāṁ dor-daṇḍa-yugalena gāḍhaṁ pīḍayāmi |

Kṛṣṇa: O Nāndīmukhī! Just hear the uncontrolled words of this woman! I am pure and recognized for protecting the existing roads, but she rashly makes the wicked accusation that I have waylaid her on the path. I will squeeze her tightly with my two strong arms.

punish her

nāndīmukhī (puro'vasthāya vārayantī) : suvīra ! mahā-tābasī-pariāassa maha samakkhaṁ akkhamaṁ kkhu edaṁ kulabālā-pīḍaṇaṁ |

Nāndīmukhī: (She stands in front of Kṛṣṇa to prevent him.) O great hero! Since I am accustomed to perform austerities, you cannot directly squeeze her in my presence.

suvira

kṛṣṇaḥ :

goṣṭha-mahendra-kumāraś
cūḍāmaṇir asmi muhur ahaṁyūnām |
katham unmada-yuvatīnām
upekṣitāhe'dya darpa-koṣmāṇam ||64||[168]

Kṛṣṇa: I am the prince of the cowherds and the crest jewel of proud people. How can I disregard the intense pride of these intoxicated young girls today?

lalitā : kaṇha ! salakkhaṁ kadhesi | ettha ṇāvarajjhasi tumaṁ | ghaṭṭīdeīe ccea eso apubbo ko bi ppasādo jeṇa sakkula-kumālo dhūtta-dhurīṇāṇaṁ bi suṭṭhu bimhābaṇīṁ kaṁcana-vijjaṁ jhatti ajjhavido si |

Lalitā: O Kṛṣṇa! You speak so gently without offending anyone! This is the extraordinary mercy of the goddess of the toll station.

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[168] *Ahaṁyūnām* means proud people according to *Amara-koṣa*. It also means the crest jewel among youths. How can I tolerate the sharpness (*uṣmāṇam*) of their pride (*darpaka*)? Or how can I tolerate the extreme desire causing their pride. Since I am expert at performing austerities, I cannot directly squeeze her but I can have the young girls do this.

By her mercy, though you are a boy from a good family, you have quickly learned the astonishing art of money-making known to the leaders of thieves.

kṛṣṇaḥ (sāṭopam) :

ghaṭṭādhirājam avamatya vivādam eva
yūyaṁ yad ācaratha śulkam āditsamānāḥ |
manye vidhitsatha tad atra gires taṭeṣu
durgeṣu hanta viṣameṣu raṇābhiyogam ||65||[169]

or angrily

Kṛṣṇa: (Proudly) Insulting the chief of the toll station, not wanting to pay the toll, you have started a quarrel. I think you want to start a battle on the rough, uneven slopes of Govardhana!

(or: battle of Kāmadeva)

rādhā : mohaṇa kettiaṁ sahissamha ? jaṁ "atinirmathanād agniś candanād api jāyate" tti baaṇaṁ ppamāṇam | tā ettha amha dūsaṇaṁ na deaṁ |

Rādhā: Bewildering boy! How much can we tolerate? It is said that fire arises from sandalwood when it is rubbed excessively. Do not blame us for what happens!

kṛṣṇaḥ :

apaṭu-bhrama-kāriṇībhir ābhiḥ
kuṭi-nāṭībhir alaṁ prasīda devi |
vitarādya dhanāni madīṣṭāny
anutiṣṭhātanu-saṅgara-kriyāṁ vā ||66||[170]

Kṛṣṇa: Enough of these crooked words which cause confusion to

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[169] *Viṣameṣu* modifies *taṭeṣu* but also means Cupid. "I think you want to start a battle of Cupid on the slopes of Govardhana."

[170] *Kuṭi* means crooked, from the root *kuṭ*, formed like *kṛṣi*. *Nāṭī* means dancing. But against me, such crooked words are useless since I am clever. And those who interpret only the external meaning (*apaṭu*) will be bewildered. Since I know the highest secrets, being the cleverest, I cannot be bewildered. I know your fickle nature. Enough of this suggestive language! *Atanu* means not a little— a lot. It also means Cupid.

devi
those who are not clever! Be merciful, O goddess! Give the wealth
atanu
I desire today or prepare for a great battle!

vṛndā:

tvaṁ mahā-saṁyugīno'si saṁyuge khyātim āgataḥ |
yoddhuṁ tatas tvayā sārdhaṁ kṣamantām abalāḥ katham ||67||[171]

Vṛndā: You are expert in fighting because you have attained knowledge of combat. How can weak girls fight with you?

***kṛṣṇaḥ** : kānanecari ! svarūpānabhijñāsi |*

paśyonnata-śroṇi-rathā mataṅgaja-
kramojjvalāḥ suṣṭhu padātiśobhanāḥ |
kāmasya cañcat-kaca-bhāra-cāmarāś
camūr amūś cāru-camūru-locanāḥ ||68||[172]

like the hair (mane) of the horses of cavalry

[points with his finger]

Kṛṣṇa: O Vṛndā, forest dweller! You are ignorant of their real nature! Become aware of this army of women with charming doe-eyes, with hair trembling like Cupid's *cāmaras*, with raised hips like chariots, with the movement of elephants, and with feet resplendent like foot soldiers!

like akṣauhiṇī (cavalry, chariots, elephants and infantry)

***rādhā** : ṇāara ! diṭṭhaṁ kula-bāliā-vimohaṇaṁ idaṁ ghaṭṭīnda-jālaṁ | tā puṇo alaṁ vitthāreṇa | sahī-saṇāhā jaṇṇa-vediaṁ calidamhi |*[173]

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[171] *Sāṁyugīnaḥ* means expert in fighting according to *Amara-koṣa*. You have attained knowledge of fighting techniques.

[172] You do not know their ability to defeat me in the battle of love. Be aware of Cupid's army, with doe-like eyes. He shows the parts of the army with his forefinger. They have chariots in the form of their raised hips. They shine with footsteps (*krama*) of elephants. *Krama* also means power according to Viśva. They have beauty in their feet or have beauty of foot soldiers.

[173] You pretend to be a toll collector to bewilder chaste girls. *Indrajālam* means that he only appears to be a toll collector. This can be understood from your words. Therefore you should be driven away. Enough of this! I will go to the sacrifice with my friends. The external meaning is "We will go without obstruction to the sacrifice." The secret meaning is "Not tolerating the delay, we should be obstructed by you on the pretext of levying the toll."

nāgara

Rādhā: O clever boy! You pretend to be a toll keeper at the station to bewilder chaste girls. Enough of your speaking! We will go to the sacrifice without obstruction.

***kṛṣṇaḥ** : ghūrṇitākṣi ! ghana-ghaṭṭa-kareṇa śīghram āghrātāsi | kathaṁ calane prabhavitāsi?*[174]

Kṛṣṇa: O Rādhā with agitated eyes! You have been almost caught by the toll collector. How can you get away?

bhoja-rājasya adhikāri (appointed by king of the Bhojas)

***campakalatā** : kiṁ kkhu bhoa-rāassa ahiārī hosi, jaṁ kara-dāṇeṇa ārāhaṇijjo tumam?*

sounds similar

Campakalatā: Have you really been appointed by king Kaṁsa to levy the toll? Are you really appointed by the king of the Bhoja dynasty (by Kaṁsa)?

appointed by lust

***kṛṣṇaḥ** : campakalate ! bhoga-rāgasyādhikārī tathyam asmi | tathāpi nātīva tuṣṭir mama kara-dānenārādhane | tataḥ prayatna-nigūḍhān kāñcana-kumbhān eva sparśayantu bhavatyaḥ |*

I am really engaget by my lust!

Kṛṣṇa: O Campakalatā! ~~I have truly been appointed by Kaṁsa.~~ I am not so satisfied with the respect given by collecting tolls! Therefore You should let me touch the golden pots which you have so carefully hidden.

***lalitā** : haṁta muddhā-viḍambaṇa-cādurī-gabbida ! pekkha imāo biaḍḍha-ppaarāo goṭṭha-juadi-ballio raṇṇo ghaṭṭa-dānaṁ kaṭṭia salīlaṁ calaṁti | tā ujjāṇa-cakkabaṭṭiṇaṁ gadua phukkārehi |*

Lalitā: You are proud of cleverly fooling the innocent! Look! These clever young cowherd women, having avoided the king's tax, will now freely leave. Go to the king of the garden and yell and scream.

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[174] You have been almost caught (*āghrātāsi*) by the firm toll keeper. Or you have been seized by my hand which moves firmly. Also the trunk of the elephant (*kara*) which can smell is suggested. If you agree to come, I will pull you to me.

kṛṣṇaḥ :

bhuja-vikramiṇā mayā kathaṁ vā
tava hetor api phūtkṛtir vidheyā |
dvipa-darpa-harasya ko harer vā
hariṇī-vṛnda-vimardane prayāsaḥ ||69||[175]

Kṛṣṇa: Having strong arms, why should I scream because of you? If the lion can crush the pride of an elephant, what effort does he need to crush a herd of does?

(or massage... beautiful girls)

rādhā : kiṁ kādabbaṁ hariṇā? jaṁ sarahasaṁ balidā purado lalitā |[176]

Rādhā: What can the lion do? Lalitā is powerfully standing in front of us, like śarabha beast!

kṛṣṇaḥ : paṅkajākṣi ! niṣṭaṅkitam avadhāryatām—

vidyotase kalpa-lateva kāmadā
bhrū-kārmukaṁ bhūri dhunoṣi cāyatam |
ity artha-puñjaṁ mama dehi puṣkalaṁ
kiṁ vā sakhībhiḥ saha suṣṭhu vigraham ||70||[177]

Kṛṣṇa: O girl with lotus eyes! Understand what I say. Fulfilling all desires, you shine like a wish-fulfilling vine. You constantly move the long bow of your brow. Either give me the quantity of wealth or a battle with me along with your friends. sakhis!

lalitā (kuṭilaṁ vilokya) : gobi-āhāra ! saṁkha-cūḍa-vimaddaṇeṇa vikkhāda-vikkamo si | tā juttā viggahāhilāsuadā |[178]

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[175] *Hareḥ* means "of a lion." This verse represents *nivṛtti*, the sixth *aṅga* of a drama. It is said *nidarśanasyopanyāso nivṛttir iti kathyate: nivṛtti* refers to citing an example.

[176] Or Lalitā is accompanied by a beast which can destroy a lion (*sarabha*).

[177] *Vigraham* means battle or body.

[178] Or you are courageous for crushing the gopīs who have conch hair ornaments and are courageous for stealing gopīs.

Lalitā: (Glancing crookedly) You are known as courageous for crushing Śaṅkhacūḍa who stole the gopīs. Therefore it is appropriate that you desire to fight.

rādhā : haṁta sahīo ! kidaṁ parissamābaṇodaṇaṁ, tā turiaṁ ukkhibadha ṇiaṁ ṇiaṁ gaggariaṁ |

Rādhā: O friend! Our fatigue has dissipated. Let us pick up our pots quickly.

kṛṣṇaḥ : sakhe ! subala saṁbhṛtenāvaṣṭambha-kumbhikā-pañcakena satvaraṁ ghaṭṭa-catvaraṁ pariṣkriyatāṁ tvayā | mayā paścād atra pañcamī dhārayiṣyate yataḥ punnāga-priyāsau |[179]

Kṛṣṇa: O my friend Subala! Adorn the station area immediately with the five gold pots they are firmly holding. After that I will grab the fifth girl ~~later~~ since she is dear to the hero among men.

subalaḥ (parikramya) : lalide ! bhāra-dukkha-ppadāo ghaṭṭa-gharaṁ laṁbhemi tumha kuṁbhiāho, tā suhaṁ calaṁdu hodīo |

Subala: (Walking) O Lalitā! These pots must be very heavy. I will take your pots to the hut at the toll station. You gopīs can then go there comfortably.

lalitā (sāvajña-smitam avalokya) : haddhī haddhī ! are cillāa-cāuriā-cori-cakkavaṭṭī-līlāmacca ! saidāe bi lalidāe ko kkhu ṇīsajjhaso tiṇaṁ bi pariharidum ajjhavassadi |

Lalitā: (Looking at him with disrespectful smile) Ah! What misfortune! O fake minister to the king of thieves, clever as

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[179] *Pañcamī* refers to Rādhā and to the fifth lunar *tithi.* (Punnāga is also the nāga-keśara flower. Nāga also means the fifth lunar tithi. Thus the meaning could be "I will take the fifth lunar day which is dear to nāga-keśara flower or to the personification of the fifth lunar day.)

(famous thief)

Cillāta! What fearless person would try to take a blade of grass from Lalitā, even when she is sleeping?

subalaḥ *(sa-śaṅkaṁ parāvṛtya) : pia-baassa, ekko haṁ kadhaṁ kumbha-pañcaaṁ āharissam ? tā imehiṁ baassehiṁ saddhaṁ saaṁ ccea saṇṇihehi*

Subala: (Turns in doubt) Dear friend, how will I take five pots by myself? ~~Supply~~ Help me with our friends.

kṛṣṇaḥ *: sakhe ! subalo'pi suṣṭhu durbalo'si, yad eṣa lalitāyāḥ phalgubhir eva maṭa-sphaṭibhis tvam uccāṭitaḥ* |

Kṛṣṇa: O friend! Though you are called Subala, you are very weak. You have been driven away by Lalitā's false pride.

subalaḥ *(sa-narma-smitam apavārya) : pia-baassa ! alaṁ baaṇam etta-sulaheṇa dappa-rāsiṇā* | *suṭṭhu paccakkhī-kida-vikkamo si, jaṁ sassiṁ diahe rāhiāe saddhaṁ baṭṭaṁtammi kīlājjūe kūḍeṇa jaaṁ ugghusia lalidāe āaḍḍhidamuralīo tumaṁ kotthuha-saṅgobaṇaṁ kuṇanto sumheramuhīhiṁ suhīhiṁ kaḍakkhijjanto saḍkāulo tuṇṇaṁ saṁvutto āsi* |

Subala: (Aside with an amused smile) Dear friend! You are simply bragging out of pride. ~~You have shown me~~ I have seen your great prowess. When you played dice with Rādhā and she falsely proclaimed victory, Lalitā stole your flute and hid your Kaustubha gem. You became completely terrified when the gopīs glanced at you with smiling faces.

kṛṣṇaḥ *(smṛtvā) : mṛṣā-vāda-vaijñānika ! maunaṁ bhaja* | *mahā-samīraṇasya me vikrama-ghāṭī-parispandanārambhe rambheva keyaṁ varākī lalitā* |[180]

Kṛṣṇa: (Smiling) ~~You are~~ O expert at lying! Be quiet! Against my deceptions, the rascal Lalitā is like a banana tree trembling in a powerful gale!

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[180] *Vaijñānika* means skilful according to *Amara-koṣa*. *Mahā-samīraṇasya* means "of great power, of a great wind."

***lalitā** : bisāhe ! taṁ amha ppia-sahī-bhāduaṁ siridāma-joiṁdaṁ baṁdehi, jeṇa parāṇāmeṇa baliṭṭhaṁ mārudaṁ ṇijjidī-kadua mahārambhāṇaṁ goiṇaṁ goṭṭhī upphullī-kidā* |[181]

Lalitā: O Viśākhā! Bow down to Śrīdāma, master of yoga and brother of our dear friend Rādhā. By *prāṇāyama*, defeating a strong wind, he made the gopīs, like huge banana trees, become full of joy. (Śrīdāma is stronger than you, don't boast!)

***viśākhā** (sa-smitaṁ) : lalide ! sāhu kiṁ pi sumāridaṁ tue | (iti saṁskṛtena)*

śrīdāma-candrāṅkita-pūrva-kāyaṁ
bhāṇḍīra-pūrvācalam āśrayantam |
kṛṣṇāmbudaṁ tatra vilokya vṛndā
smereyam āsīc capalā sakhī naḥ ||71||[182]

Viśākhā: Lalitā, do you remember clearly? Our fickle friend Vṛndā smiled on seeing the dark cloud on the mountain west of Bhāṇḍīra, when his upper body was marked with the moon of Śrīdāma. (Śrīdāma was sitting on your shoulders!)

***arjunaḥ** (saṁskṛtena) :*

atra naḥ savayasāṁ gaṇāntare
jīyate jayati vā na kaḥ sakhā |
tatra goṣṭha-sudṛśāṁ kim āgataṁ
kāraṇaṁ vadata vo madāplutā ||72||[183]
full of pride or mada

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[181] *Yogindra* also means "the master of political methods." Among the four methods like *sāma* (pacification), punishment (*daṇḍa*), a sign of contempt for the other party, should be accomplished by by great strength (*prāṇāyāmena*). *Mārutam* means wind or *mā rutam*: do not boast.

[182] She smiles to indicate that Lalitā has not indicated Kṛṣṇa's most attractive form though he has been praised. Do you remember well? Vṛndā smiled because having appreciated the outstanding nature of Kṛṣṇa, now saw attraction in Sṛidāma, more than in Kṛṣṇa. Vṛndā is fickle in friendship to us, since she sometimes sees the excellence of Kṛṣṇa.

[183] Among us friends no one is victorious or defeated. The cause is our friendship with each other, not being your brothers. O gopīs full of pride, this pride is useless now.

Arjuna: Which friend among us is victorious or defeated? O gopīs full of pride! Please tell us the cause of your coming here.

kṛṣṇaḥ (rādhām avalokya) :

dātum icchasi na kāñcanāni cec
cāturīṁ manasi kāñcana śritā |
gauri gairika-vicitritodarīṁ
tvaṁ tataḥ praviśa bhūbhṛto darīm ||73||

(iti rādhām āvṛṇoti)

girl!

Kṛṣṇa: (Looking at Rādhā) O golden Rādhā! If you do not want to give the gold coins because of some cleverness, you should enter this cave in the mountain, colorful with minerals. (He blocks her path.)

wife
rata-nārika

***lalitā** (madhyam āsādayantī) : raa-ṇāria, suṇāhi | māhurīmāhappehiṁ pāapauma-pphaṁsa-sohagga-bhāatta ṇaṁ appaṇo amaṇṇia saṅkāuleṇa ṇiadharaāvaṭṭhi-dimettaa-kidatthamaṇṇeṇa bhattuṇā bi durādo sādaraṁ bandijjantīe |*

O boy greedy for other men's wives!

Lalitā: (Intervening) ~~O enjoyer!~~ Please listen! Thinking of the success of his household life, even Rādhā's husband fearfully offers her respect at a distance. He considers himself unqualified for the fortune of touching her lotus feet, because of her great sweetness!

(ity ardhokte rādhikā sābhyasūyaṁ lalitāṁ paśyati) |
(Rādhā looks at Lalitā with displeasure in the middle of her speech.)

(smitvā) ā-komāraṁ purisa-jaṇa-parimala-kāṇiāṇahiṇṇa-sabbaṁgāe jāe amha ppia-sahie aṁgāiṁ sevā-pajjussueṇa bi maṁjuṇā ṇaa-jobbaṇeṇa sajjhasādo bia maṁdharī-hubia ajja bi ṇibbharaṁ ṇa parisīlidāiṁ tāe mahā-sadī-ula-cakkavaṭṭiṇīe imāe aṁgassa pekkhaṇe bi kidajjhavasāo

jaṇo mahā-sāhasiāṇaṁ dhuraṁdharo bhaṇīadi | kiṁ uṇa pphaṁsaṇeṇa ? tā abehi | (sarvāḥ smitaṁ kurvanti) ||[184]

(Smiling) Our sakhi friend Rādhā has not known even a fraction ~~a molecule~~ of a male's scent since childhood by in any of her limbs. Though beautiful new youth is eager to serve her limbs, even today it is slow to do so, out of fear. People who make great effort to see the limbs of the queen of chaste women are called the most despicable of the bold. What to speak of anyone touching her! Therefore go away! (Everyone smiles.)

***madhumaṅgalaḥ** (vihasya) : lalle ide ! alaṁ imiṇā gabba-bhareṇa | pucchijja:u appaṇo ppia-sahī gaṁdhabbiā, jāe dubbāsassa muṇiṇo muhādo amha pia-baassassa ā-komāraṁ accariā bamhacaria-māhurī saaṁ ccea āaṇṇidā* ||

Madhumaṅgala: (Laughing) O Lalitā! Enough of these talks full of pride! You should ask your dear friend Rādhā. She personally heard from the mouth of Durvāsā that our dear friend Kṛṣṇa was a *brahmacārī* from childhood!

***subalaḥ** : lalide ! saccābedi eso muṇi-puttao, tā pattiāehi mahābīra-bbado bi pia-baasso ṇārīṇaṁ gaṇādo bhāedi* ||

Subala: O Lalitā! The son of the sage speaks the truth. Understand that our friend, having taken a vow of celibacy, is afraid of women.

***arjunaḥ** : āṁ, viṇṇādaṁ | ado ccea imāṇaṁ kaḍaa-sadda-metteṇa sambhamāulo bhavia kaṁpaṁto pula:idaṅgo mae bāraṁ bāraṁ diṭṭhothi* ||

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[184] Hearing herself praised and her husband criticized, Rādhā thinks that her shame by praise and complaints about her husband should not be revealed. Lalitā then smiles. "You have seen this. A friend should speak the truth about your shyness and complaints. If it is revealed a little, the desired condition will manifest. Against the strength of the great king called eagerness what power can the thief shyness manifest?" Everyone smiles after she speaks because her statement incites Kṛṣṇa's greed and at the same time drives him away.

Arjuna: Yes, I know too. I have seen that just ~~at~~ hearing the sound of the a bracelet, he panics, trembles and his hairs continually stand on end!

kṛṣṇaḥ (smitaṁ kṛtvā) : lalite ! nātra vipratipattis te śreyasī, yataḥ samāna-dharmaṇoḥ sādhakayoḥ saha-vāsa-sauhārda-mādhurī jhaṭiti mahā-vrata-siddhaye sādhu kalpate ||

Kṛṣṇa: (Smiling) O Lalitā! It is best that you do not object. When friends with the same qualities live together in friendship they quickly perfect their vows.

rādhā (dṛg-añcalaṁ sāci vikṣipantī sāvahelaṁ kiñcit parāvṛtya) : ṇāara sāra-sesā ṇa kkhu tumha cābala-cādurī, tā alaṁ piṭṭha-peseṇa ||

Rādhā: (Glancing to the left, she turns slightly to show disrespect.) O clever nagara boy! Your fickle show of cleverness is not very skillful. Why do you keep repeating yourself?

kṛṣṇaḥ (apavārya) : vṛnde, paśya paśya—

narmoktau mama nirmitoru-paramānandotsavāyām api
śrotrasyānta-taṭīm api sphuṭam anādhāya sthitodyan-mukhī |
rādhā lāghavam apy asādara-girāṁ bhaṅgībhir ātanvatī
maitrī-gauravato'py asau śata-guṇaṁ mat-prītim evādadhe ||74||[185]

(*rādhā kiñcid vihasya lalitāyāḥ karṇa-mūle lapati* |)

Kṛṣṇa: (Aside) O Vṛndā, Look! look! I derive a hundred times more delight from ~~Rādhā~~ Radha's disrespect than from respectful friendship—even when she does not listen to my jokes filled with the festival of the highest pleasure,

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[185] She hides her inner happiness by an external show of pride, but still smiles, showing her joy by looking upwards. This is *bibboka* (affected indifference) generated from pride at her good fortune. *bibboko māna-garvābhyāṁ syād abhīṣṭo'py anādaraḥ*: disrespect towards the lover or articles given by the lover out of anger or pride is called *bibboka*. (*Ujjvala- nīlamaṇi* 11.51) Respectful friendship refers to that of Candrāvalī, in which she considers herself belonging to Kṛṣṇa.

and instead, looking skyward, ignores me those jokes with clever words indicating her contempt.
(Laughing slightly, Rādhā whispers in Lalitā's ear.)

lalitā : kaṇha ! goula vikkhāda-guṇo tumaṁ jua-rāo si tti amhe tuṇṇiṁ baṭṭamha | ja:i sāmpadaṁ sīmullaṅghaṇe pa:utto si, tado amhe kīsa appaṇo kajjaṁ ubekkhissamha |

Lalitā: O Kṛṣṇa! Since you are the prince famous for your qualities in Gokula, we remain silent. If you now want to overstep your limits, how can we ignore our duty?

arjunaḥ : kiṁ taṁ kajjaṁ tumhāṇaṁ jaṁ ubekkhadha?
Arjuna: What is the duty you will ignore ? ~~overlook?~~

lalitā : gobehiṁ ṇia-bundābaṇassa saṁrakkhaṇaṁ jebba | ido abaraṁ kiṁ kajjam?

Lalitā: Protecting our Vṛndāvana from the cowherd boys! What other duty is there?

(arjunaḥ sāvahelaṁ vihasya huṅkṛtiṁ kurvan mūrdhānam ādhunoti |)
(Arjuna laughs disrespectfully, grunts and shakes his head.)

viśākhā : (sa-smitam upasṛtya) lalide, goula-juadī-ula-cakkabaṭṭiṇī amha-pia-sahī āṇabedi |

Viśākhā: (Approaching with a smile) O Lalitā! The queen of the young girls of Gokula, our dear friend, is giving us an order.

lalitā : kiṁ tam?
Lalitā: What is that?

viśākhā : sabbe gabbidā gobā ladaṁkura-puṁja-bhaṁjaṇa-dakhāṇaṁ gāiṇaṁ lakkha-koḍīo rakkhaṁto phalehiṁ kukkhiṁ-bhariṇo, puppha-pallavehiṁ *midho ṇebaccha-āriṇo suiram amha bundābaṇassa biddhaṁsaṇaṁ kuṇaṁti | tā ṇiṭṭaṁkidaṁ kadhehi ede ido bā birameṁdu kiṁ bā karaṁ dentu |*

Viśākhā: "All the proud cowherds boys, while herding billions of cows which are expert at trampling the buds and creepers, while busily decorating each other with flowers and buds and filling their bellies with fruit, are destroying our Vṛndāvana. Tell them what I said: They should stop acting like this or pay a penalty!"

madhumaṅgalaḥ (sāmarṣam) : bibarīda-bādiṇi! muṇi-bbadiṇī hohi | adhabā thoaṁ pi tumhāṇaṁ dūsaṇaṁ ṇatthi | pia-baassassa kāruṇiadā ccea ettha aṇatthaāriṇī saṁbuttā | jāe ḍāhiṇāe aḍāhiṇāṇaṁ tuārisīṇaṁ tassa bundābane pabeso pasādīkido | tā ṇa kkhu ajutto palābo |

ayukta pralāpa

Madhumaṅgala: (In anger) Liar! Be quiet! Otherwise your fault will be serious! The compassion of my friend has become useless here. By his kindness he has allowed you cruel girls to enter Vṛndāvana. ~~There is no proper lamentation for this.~~

And there is no point in this discussion.

campakalatā : ajja! aṇajjosi tumaṁ jaṁ apajjāloia mohaṁ jappasi |

Campakalatā: O respected boy! You are simply vulgar. Not considering things thoroughly, you chatter vainly.

lalitā (saṁskṛtena) :

śṛṇoti nāyaṁ śataśo'pi ghuṣṭaṁ
na ca smaraty ātma-dṛśāpi dṛṣṭam
śruti-smṛtibhyāṁ nija-locanābhyāṁ
hīnaṁ tatas tvaṁ sakhi nākṣipāmum ||75||[186]

Lalitā: Though told hundreds of times, he does not hear. He does not remember what he has seen with his own eyes. O friend, do not abuse him since he is without the eyes of *śruti* and *smṛti*.

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[186] *Ghuṣṭam* means repeated or spoken. He does not remember a festival seen with his own eyes. Do not criticize him since he is foolish.

viśākhā : *sahi ṇandīmuhi ! abi kiṁ so kira pia-sahīe mahāsiea-mahūsabo tue samurīadi?*

Viśākhā: O Nāndīmukhī! Do you remember the great coronation festival of our dear friend Rādhā?

nāndīmukhī : *bisāhe ! ko kkhu so parāṇī bhuaṇe hodi, jeṇa mahā-mahūsabo bi bisumaridum pārīadi*

Nāndīmukhī: O Viśakhā! What living entity on earth could ever forget that great festival!

citrā : *ṇandīmuhi ! acchihiṁ paccakkhīkido bi so mahūsabo louttaradāe kaṇṇaṁ me uttaraledi, tā suṇābīadu* |

Citrā: O Nāndīmukhī! Though I saw it with my eyes, that great festival intensely enlivens my ears. Please let them hear about it.

nāndīmukhī : *sahi citte suṇāhi imāe bundāe gadua bhaabadī biṇṇattā "hanta joesari, bundābaṇa-rajje ahisiñcajjau rāhī, jaṁ āgāse asarīriṇī bāṇī ebbaṁ paaḍaṁ amhāṇaṁ purado ādiṭṭhabadi tti* |

Nāndīmukhī: O my friend Citrā! Listen! Going to Paurṇamāsī, Vṛndā ordered her, "O goddess of yoga, install Rādhā as queen of Vṛndāvana. A voice without body from the sky gave us this order."

vṛndā *(svagatam)* : *mukundasya nideśād ākāśa-vāg-apadeśenāham āryām udayojayam* |

Vṛndā: (To herself) This was the order of Kṛṣṇa. Using the pretext of an order from the sky, I engaged Paurṇamāsī to do this.
[was engaged by?]

nāndīmukhī : *tado mahā-tābasīe bhaabadīe āhūdāo pañca-deīo samāadāo* |

Nāndīmukhī: Then, called by Paurṇamāsī, five goddesses came.

arjunaḥ : kāo kkhu tāo?
Arjuna: Who are they?

vṛndā :

devī prasiddhā bhuvi devakī-sutā
yā kaṁsam ākṣipya jagāma kevalam |
bhānoḥ kalatre tanayā ca pañcamī
gaṅgā tu yā mānasa-pūrvikā smṛtā ||76||

Vṛndā: They are the famous daughter of Devakī who condemning Kaṁsa went into the sky, the daughter of the sun (Yamunā) and his two wives (Saṁjñā and Chāyā), and the fifth, Mānasa-gaṅgā.

citrā : tado tado ?
Citrā: Then what happened?

nāndīmukhī *: tado kaṇitthāe mattaṇḍa-mahīsīe bhaṇidaṁ—"bhaabadi, aṇadikka-maṇijjaṁ tumha-sāsaṇaṁ ṇiccidaṁ kkhu amhehiṁ sire gahīdaṁ, kiṁtu kahiṁ mahiṭṭhā esā bacchā rāhī, kahiṁ bā solaha-koha-mettaṁ bitthiṇṇaṁ edaṁ bundābaṇa-rajjaṁ tti ṇa suṭṭhu pasīda:i me hiaaṁ |*

Nāndīmukhī: The younger wife of the sun Chāyā spoke to Paurṇamāsī. "We carry your order on our heads and we cannot disobey it, but how can the greatness of Rādhā be compared to the kingdom of Vṛndāvana measuring only sixteen *krośas*? My heart is not at all pleased. (She should be crowned as queen of the whole universe.)"

(iti saṁskṛtena) sakhi savarṇe, samākarṇaya—

āmnāyādhvara-tīrtha-mantra-tapasāṁ svargākhila-svargiṇāṁ
siddhīnāṁ mahatāṁ dvayor api tayoś cic-chakti-vaikuṇṭhayoḥ |

vīryaṁ yat prathate tato'pi gahanaṁ śrī-māthure maṇḍale
dīvyat tatra tato'pi tundilataraṁ vṛndāvane sundari ||77||[187]

Listen, my friend Chāyā. The glory of Mathurā is greater than the glory of austerities, mantras, *tīrthas*, sacrifices and the Vedas, greater than all the inhabitants of Svarga, greater than the yogīs and perfected beings and greater than the *cic-cakti* and Vaikuṇṭha. But power greater than Vaikuṇṭha shines in beautiful Vṛndāvana."

citrā : tado tado ?
Citrā: Then what happened?

nāndīmukhī *: tado hari-supphulle saala-jaṇe ṇibatanta-dibba-kusuma-barisaṁ gaaṇaṁ pekkhia bhāṇu-ṇaṁdiṇīe bhaṇidaṁ, "bhaabadi ! ido āaṁtuṁ pajjussuā bi tumha aṇāmaṁtaṇeṇa saṁkida-hiaā dibba-mañjūsiāe aṇugadā pia-sahī esā sarassaī aṁbare bilaṁba:i tā āārīadu" tti biṇṇattāe bhaabadīe sādaraṁ āāridā biriñci-puttī tattha pabisia dibba-mañjusiaṁ ugghāḍentī bhaṇiduṁ pa:uttā | (ity ardhokte)*

Nāndīmukhī: Then, as everyone rejoiced, they saw flowers falling from the sky. Yamunā spoke. "O Paurṇamāsī, though she is anxious to come, our dear friend Sarasvatī is waiting in the sky with a celestial casket, uncertain, since she was not invited by you." Paurṇamāsī said, "Please have her come." They did so. Sarasvatī appeared and opened the celestial casket. She began to speak. (She is interrupted by Vṛndā.)

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[187] The Vedas (*āmnāya)* give knowledge. Sacrifices give benefits. *Tīrthas* purify. Mantras make the impossible possible. Austerities fulfill special desires. Places like Svarga give sense happiness. The inhabitants are absorbed in happiness. Yogīs obtain happiness and power from mystic powers. Those who perfect austerities attain greater powers over yoga. *Cic-chakti* or *antaraṅga-śakti* composed of bliss, existence and knowledge, gives life devoid of material objects with eternal spiritual qualities. Vaikuṇṭha is the result of that *śakti*, and possess the highest excellence. All of these items display special powers. Greater power however shines in Mathurā, both in type and quantity. Greater power shines in Vṛndāvana of sixteen *krośas*. What does this mean? Brahmā saw that one *pradeśa* of Vṛndāvana was greater than all things in ten million universes.

vṛndā (nirbharautsukyena nāndīmukhī-vācam ācchādya sa-harṣam) :
pādmīṁ padmabhuvaḥ srajaṁ praṇayinī sauvarṇa-paṭṭaṁ śacī
ratnālaṅkaraṇaṁ kubera-gṛhiṇī chatraṁ pracetaḥ-priyā |
dvandvaṁ cāmarayoḥ prabhañjana-vadhūḥ svāhā dukūla-dvayaṁ
dhūmorṇā maṇi-darpaṇaṁ sarabhasaṁ mat-pāṇinā prāhiṇot ||78||

Vṛndā: (With great enthusiasm she drowns out Nāndīmukhī's words and speaks in joy.)

Brahmā's wife Sāvitrī gave Rādhā ~~me this~~ lotus garland. Sacī, Indra's wife, gave ~~this~~ golden throne. Ṛddhi, Kuvera's wife, gave jeweled ornaments. Varuṇa's wife Gaurī gave ~~this~~ umbrella. Śiva's wife gave two *cāmaras*. Agni's wife Svāhā gave two pieces of cloth. Yama's wife Dhumorṇā gave ~~this~~ jeweled mirror.

citrā : tado tado ?
Citrā: Then what happened?

vṛndā : tataś ca—
svar-vādya-dhvani-ḍambare śruti-hare gambhīrayaty ambaraṁ
gāyaty ambuda-bhāji tamburu-mukhe gandharva-vṛnde mudā |
nṛtyaty apsarasāṁ gaṇe ca gagane rādhābhiṣekotsavaṁ
kartuṁ tāḥ sura-subhruvaḥ sarabhasaṁ bhavyās tam ārebhire ||79||[188]

(iti nāndīmukhīm avekṣya sa-lajjam) tatas tataḥ ?

Vṛndā: While attractive, loud instrumental music from Svarga sounded in the sky, while groups of Gandharvas headed by Tamburu sang in bliss amidst the clouds, and while groups of Apsarās danced in the sky, celestial women enthusiastically began the coronation ceremony of Rādhā. (She looks at Nāndīmukhī in embarassment) Then what happened?

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[188] The Gandharvas hid in the clouds since it was not proper for males show themselves at this ceremony.

***nāndīmukhī** : tado pekkhaṁtammi sāṇaṁdaṁ ba:inda-ṇaṁdaṇe bhaabadīe ṇidesena tāhiṁ bhuaṇa-pāaṇa-taraṁgiṇīhiṁ saṁgiṇīhiṁ deīhiṁ tumhehiṁ sahihiṁ saddhaṁ purado paṭṭobari ṇibesidāe rāhie dibba-mahosahi-rasāmia-pūrideṇa maṇi-kuṁbha-ṇiuraṁbeṇa mahā-hiseaṁ kuṇaṁtīhiṁ buṁdābaṇa-rajjassa āhi-paccam appidaṁ |*

Nāndīmukhī: While Kṛṣṇa watched in bliss, on the order of Paurṇamāsī, Rādhā was made to sit on the golden throne. The sacred rivers, the celestial women and your sakhīs bathed Rādhā using many jeweled pots filled with sweet nectar of celestial herbs and offered her lordship over the kingdom of Vṛndāvana.

***campakalatā** (sa-romāñcam) : tado tado ?*
Campakalatā: (Hairs standing on end) Then what happened?

***nāndīmukhī** : tado hatthaṁ ukkhibia sarassaīe sarassaī paāsidā | "edaṁ taṁ soandhiaṁ dāmaṁ jaṁ siṇeheṇa ammāe sābittīe pahidaṁ |" tti suṇia deīe ekkāṇaṁsāe taṁ geṇhia goulāṇaṁdassa kaṇṭhe ṇikkhittaṁ |*

Nāndīmukhī: Then Sarasvatī, raising her hands, spoke. "My mother Sāvitrī sends this fragrant garland with affection." Hearing this, Ekānaṁśā took the garland and placed it on the neck of Kṛṣṇa.

tado ṇamma-sumhera-muhīe mihira-duhidāe bāharidaṁ | ammahe dhamma-bimhāraṇe kammaḍhadā-bandhu-jaṇa-siṇehāṇaṁ, jehiṁ biakkhaṇā bi abiāria paaṭṭenti tti samāaṇṇia bijjha-bāsiṇīe bhaṇidaṁ, "jamuṇe ! kā kkhu te abiārādiṭṭhā pauttī ?"

Then Yamunā spoke with a smiling face. "Affectionate friends act while forgetting about dharma. Discerning by their affection, without considering, they act." Hearing this Ekānaṁśā said "O Yamunā! What did you see that I did wrong?"

taṁ suṇia jauṇāe bhaṇidaṁ "dei! amha-bahiṇīe rāhiāe pesidā sogandhia-mālā kīsa tue appa-bhāduṇo diṇṇā ?" tti suṇia bihasantīe deīe hariseṇa *hari-kaṇṭhādo cāru-hāreṇa saddhaṁ uttāria taṁ dibba-soandhia-mālaṁ pia-sahī-kaṇṭhe ṇikkhibantīe sasidaṁ "a:i, geṇha appaṇo mālaṁ" tti* |

Hearing this Yamunā said, "O goddess! The fragrant garland was meant for our sister Rādhā. Why did you give it to your brother?" Hearing this, Ekānaṁśā laughed loudly and joyfully took the celestial, fragrant garland from Kṛṣṇa's neck along with a beautiful necklace and placed it on Rādhā's neck, saying "Please accept your garland."

viśākhā : tado tado?
Viśākhā: Then what happened?

nāndīmukhī *: tado alaṁ kaṭhiṇa-hiaa-saṅgiṇā amhāṇaṁ imiṇā hāreṇa tti hasantīe haṁs-putrīe koduеṇa rāhiāe hāro kkhu hāriṇi hari-kaṇṭhe appido* |

Nāndīmukhī: Yamunā then laughed and said, "What use do we have for this garland that has touched a hard heart?" She took the garland of Rādhā and placed it on Kṛṣṇa's attractive neck.

lalitā : tado ekkāṇaṁsāe kasāri-bakkha-tthalādo gahideṇa kuraṅga-ṇāhiṇā rāhiāe tilaaṁ ṇimmidam ||

Lalitā: Then Ekānaṁśā made Rādhā's *tilaka* out of musk from deer's navel, which had been obtained from Kṛṣṇa's chest.

vṛndā (sānandam) : tataś ca bhagavatyā sollāsam abhyadhāyi—
sārdhaṁ vallī-vadhūbhir vilasata sukhinaḥ śākhino bhūri phullā
raṅgaṁ bhṛṅgair vihaṅgāḥ prathayata paśavaḥ prauḍhim āviṣkurudhvam |
ālībhir vāhinīnāṁ patibhir upacitā śrīmatī rādhikeyaṁ
vṛndām udyānapālīṁ śucim iha sacivīkṛtyaḥ vaḥ śāsti rājyam ||80||[189]

Vṛndā: (In bliss) Then Paurṇamāsī spoke. "O joyful, blossoming trees! Enjoy with your wives, the creepers. O birds! Play with the bees. O beasts! Show your boldness. Rādhā, furnished with her friends as commanders of her army and making Vṛndā, her pure gardener, her minister, rules this kingdom.

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[189] She pacifies the citizens on their attaining a new ruler.

(ity ānanda-niṣpandam abhinīya)

jagrāha kunda-latikotkalikā-śatāni
patrāṅkureṇa sumanā virarāja citrā |
smerā babhūva lalitā nava-mālikāsau
phullātra campakalatā ca viśākhikāpi ||81||[190]

(Trembling in bliss) The *kunda* creeper manifested a hundred buds. The colorful *sumana* flower shone with leaves and sprouts. The graceful *nava-mālika* flower blossomed. The *campaka* creeper blossomed though it had no branches.

lalitā *: ṇāndīmuhi ! tadā daṇinda-ṇandiṇīe jaṁ bhaṇidaṁ taṁ ṇūṇaṁ tue visumaridam |*

Lalitā: O Nāndīmukhī! You have forgotten what Yamunā then said.

nāndīmukhī *: halā, kadhaṁ bisumaridabbaṁ, jam edāe amhāṇam aṁtie ebba maṁtidaṁ | ajja-pahudī appaṇo kīlābaṇe lalidā-pahudio amha ppia-sahio suheṇa sacchaṁdaṁ kusumāiṁ ociṇṇāṁdu | taṁ suṇia biṁjha-bāsiṇīe bhaṇidaṁ, "jamuṇe ! taha bi māhabassa āattā kusumāṇaṁ samiddhi" tti ||*[191]

Nāndīmukhī: How can I forget what she said to us? "From today, in their forest playground, Lalitā and others, our dear friends, should pick flowers freely with joy." Hearing this Ekānaṁśā said, "O Yamunā! The wealth of flowers depends on Kṛṣṇa."

Mādhava (spring)

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[190] There is another meaning. Kundalatā became eager (*utkalikā*). Beautiful (*sumanā*) Citrā shone with patterns on her limbs. Lalitā, wearing a fresh garland, smiled. Campakalatā along with Viśākhā was happy.

[191] Mādhava can mean spring or Kṛṣṇa.

vṛndā (rādhām avekṣya sautsukyam) :
devyā datta-viśeṣakā viracitottaṁsā śaner ambayā
tvaṣṭur nandanayā nibaddha-cikurā svīyālibhir maṇḍitā |
cañcac-cāmarayā sakhi dyusaritā sauryā ca saṁvījitā
putryā padmabhuvas tvam ucchrita-maṇi-cchatrā na vismaryase ||82||

Vṛndā: (Looking at Rādhā she speaks with zeal.) O friend! The tilaka was given by Ekānaṁśā. Your crown was made by Chāyā. Saṁjñā tied your hair. You were decorated by your friends. Yamunā and Mānasa-gaṅgā fanned you with a moving *cāmara*. Sarasvatī held the jeweled umbrella. I cannot forget this.

rādhā (sa-lajjam) : bunde, viramehi |
Rādhā: (Embarrassed) O Vṛndā, stop this!

kṛṣṇaḥ (svagatam) :
dṛśam adhika-didṛkṣur apy ayuñjaṁ
vibudha-vadhū-trapayā'ham ānatāsyaḥ |
hṛdi vara-maṇi-bimbitāṁ tademāṁ
sapadi vilokya mudā skhalann ivāsam ||83||[192]

Kṛṣṇa: (To himself) Desiring to see Rādhikā ~~her more,~~ I fixed my eyes on her, but shamed by the presence of the women of Svarga, I lowered my head. Suddenly seeing her reflected in the Kaustubha gem on my chest, I became joyful, and almost stumbled!

subalaḥ *(apavārya) : ajjuṇa ! sā kira mahāhi-seatthalī rāhie uggada-pamadattaṇeṇa ummadarāhitti jaṇehiṁ ugghusijjai |*

Subala: (Aside) O Arjuna, the place where the coronation was performed is called Unmāda-rādhā because of her great joy.

madhumaṅgalaḥ *(apavārya) : pia-baassa ! sabbaṁ sumaraṁto mhi ṇāsaccaṁ pagabbhaṁti goiāo |*

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[192] *Vara-maṇi* is the Kaustubha gem.|

Madhumaṅgala: (Aside) Dear friend! I remember everything. These gopīs are not proud ~~for fictitious reasons.~~ without a reason.

rādhā : sahi buṁde, gaṇiadu aṭṭha-vārisio kāṇaṇa-karo |[193]

Rādhā: My friend Vṛndā, you should calculate the forest tax at least from his eighth year.

vṛndā (sa-smitam) : vṛndāvaneśvari, vṛndaśaḥ prātisvikīr dhavalā pālayatām asaṅkhyānāṁ gosaṅkhyānām ananta eva kānana-karaḥ | tat kiṁ gaṇanā-prayāsena?[194]

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[193] "One meaning is: Calculate the forest tax for eight years." From the descriptions of the coronation (for instance *Mādhava-mahotsava*) it is understood that Rādhā was at the beginning of middle *kaiśora*, manifesting *yauvana*. At this time, Kṛṣṇa was at the end of *kaiśora*, and remained eternally at that age. But even in *paugaṇḍa* period he manifests *kaiśora* symptoms. It is said *paugaṇḍa-madhya evāyaṁ harir divyan virājata:* in the middle of the *paugaṇḍa* age the Lord, engaged in playing, seems to partake of the first part of *kaiśora* age because of having an astonishing form caused by his sweetness. (BRS 3.3.71) His time in Vraja is also established in the *Bhāgavatam*. *Ekādaśa-samās tatra gūḍhārciḥ sabalo'vasat:* his father, afraid of Kaṁsa, brought him to Vraja and for eleven years he lived there with Balarāma, like a covered flame. (SB 3.2.26) Thus the statement concerning eight years of tax does not seem correct (since *kaiśora* period only started in his eighth year or slightly before and he left Vraja when he was eleven.) But it is also said there *vraja-pura-vanitānāṁ vardhayan kāma-devam:* his blissful smiling face eternally increases the desires of the gopīs of Vṛndāvana. (SB 10.90.48) *vṛndāvanaṁ parityajya sa kvacin naiva gacchati:* he never leaves Vṛndāvana (*Laghu-bhagavatāmṛta* 1.5.461) Thus some say that considering the statements of *Bhāgavatam* and other scriptures, the *dāna-līlā* takes place in the *aprakaṭa* pastimes. However in *Bhāgavatam* it is also said *kadācit syandolikayā karhicin nṛpa-ceṣṭayā:* they would sometimes jump around like frogs, sometimes play various jokes, sometimes ride on swings and sometimes imitate monarchs. (SB10.18.15) According to this statement, others say that the swing and *dāna* pastimes (imitating monarchs) take place even in the *prakaṭa* pastimes. According to them, for eleven years he remained hidden in Vṛndāvana and after that he became visible there and remained there. (However, the ācāryas likeJīva Gosvāmī do not take this meaning.) Or the gopīs should have collected the tax from even before the coronation but now from his eighth year of age at least they will tax him.

[194] They should be punished. They can be purchased by the forest tax.

Vṛndā: (Smiling) O queen of Vṛndāvana! It is impossible to count the cowherds, each herding a billion cows. The forest tax is unlimited. How can we calculate the tax?

***lalitā** : bisāhe! bundābaṇa-cakkabāṭṭanī āṇabedi | geṇha haḍheṇa paḍhamaṁ paḍummaṇṇassa baḍuṇo maṇi-maṇḍaṇam |*

Lalitā: Viśakhā! The queen of Vṛndāvana has given an order: First by force take the ornaments of Madhumaṅgala since he thinks he is clever.

***madhumaṅgalaḥ** (apavārya) : bho pia-baassa, ṇiccidaṁ ettha samāhāṇaṁ dukkaraṁ | tā palāaṇaṁ ccea amhāṇaṁ saraṇam |*

Madhumaṅgala: (Aside) Bho! O dear friend! This is difficult to resolve. ~~I~~ We can do nothing but flee!

dog in a cow-pen which barks at everyone

***kṛṣṇaḥ** : haṁho goṣṭhasva! lalitā-laguḍa-tāḍanam āśaṅkya mā saṅkuca purastād eṣa sudarśano'smi |*[195]

haṁho! O cow-pen's dog!

Kṛṣṇa: ~~Stay fixed!~~ Do not fear being beaten by Lalitā's stick. I have my Sudarśana cakra!

***rādhā** (kṛṣṇam apāṅgena darāliṅgya): suala alaṁ bilajjideṇa kāṇaṇakaro ubaṇīadu |*

Rādhā: (Glancing at Kṛṣṇa) O Subala, do not be so shameless. Pay the forest tax.

***kṛṣṇaḥ** (sa-smitam avekṣya) :*

ekasya tvaṁ prabhur asi sa tu dvādaśānāṁ vanānām
etac cālpaṁ nikhila-jagatī-vartināṁ eva devaḥ |
sāmanta-śrīs tvam iti sa mahāmanmathaś cakravartī
pathyaṁ rādhe śṛṇu haṭham amuṁ mā kṛthās tasya śulke ||84||[196]

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[195] *Goṣṭhasva* means "stay fixed and show hatred." It is an address expressing disgust and courage. *Sudarśana* also means beautiful.

[196] *Sāmanta-śrīs*: you are ruler of this place only.

Kṛṣṇa: (Glances at her with a smile) You are the master of one forest. Cupid is the master of twelve. You have a small kingdom but he reigns over the whole world. You have limited realm and he, the great Cupid, is an emperor. O Rādhā! Listen to something beneficial: do not levy your tax on him by force.

viśākhā : bho suala ! ebbaṁ hotu | taha bi tassa ujjāṇa-cakkabaṭṭiṇo nideśa-baṭṭiṇā tujjha ghaṭṭa-jjhakkheṇa bundābaṇa-cakkabaṭṭiṇīe amha pia-sahīe kāṇaṇa-karo kadhaṁ moa:idabbo?

Viśākhā: O Subala, let that be! But should the collector at the station, appointed by the emperor of the garden, be free of the forest tax levied by our friend, the queen of Vṛndāvana?

subalaḥ (sābhyasūyam) : bisāhe ! ṇiccidaṁ khaṭṭārūḍhāsi, jaṁ samūḍha-dummada-ghuṇṇidā tumaṁ tattaṁ ṇa jāṇaṁtī palabesi |[197]

Subala: (With hatred) O Viśākhā! You are certainly a rascal. Dizzy with foolish pride, not knowing the truth, you simply prattle.

viśākhā (sotprāsa-smitam) : kiṁ ettha tattam ? kadhehi, sūṇissam |
Viśākhā: (Derisively) What is the truth? Tell me. I am listening.

subalaḥ : kiṁ bittharеṇa ? saṁkkhitta-sāraṁ suṇāhi | jo kkhu mahā-mammaha-cakkabaṭṭī so jebba ṇiccidaṁ pia-baassa-rūbeṇa baṭṭaṁto jāṇīadu | doṇaṁ kira paramatthado bhiṇṇadā ṇatthi |[198]

Subala: I need not say much. Hear the jist of it. It should be understood that the emperor Cupid dwells in the form of my dear friend. Ultimately, there is no difference between ~~the two.~~ them

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[197] *Khaṭṭārūḍha* expresses condemnation and pride. Or it means reeling like a drunkard.

[198] According to the story, they are non-different because Kṛṣṇa has firm faith in Cupid's powers. According to *siddhānta*, Cupid is an expansion from Kṛṣṇa's *svarūpa-śakti*.

arjunaḥ : *bisāhe ! idaṁ bi thoa ccea | tā suṇāhi | so kira assuda-ara-sāhammo sammohaṇa-māhurā-bhara-ṇabbo sabbobari virehanto pia-baassassa saala-goula-baittaṇeṇa goindāhisea-mahūsabo kassa bā gabbaṁ ṇa kkhu khabbedi? |*

Arjuna: O Viśakhā! This is a little information. Please listen. Whose pride will not be cut down by the great festival of Kṛṣṇa's coronation as the master of all Gokula, a festival which stands supreme, with unprecedented qualities, filled with fresh, bewildering sweetness?

my dear friend

madhumaṅgalaḥ (sollāsam) : *hanta lalide ! suṭṭhu bhaṇādi ajjunṇo jaṁ ubaṇisaddahiṁ baṇaṁ kkhu edaṁ kaṇha-baṇaṁ baṇṇijja:i* |[199]

Madhumaṅgala: (Eagerly) O Lalitā! Arjuna speaks the truth. The Upaniṣads describe that this forest is Kṛṣṇa's forest!

vṛndā:

niradhāri pūrva-parayor
nyāya-vidagdhaiḥ paro vidhir balavān |
rājani nave'bhiṣikte
purātane kasya vā gaṇanā ||85||

Vṛndā: Those skillful in logic say that a later statement is stronger than a previous statement. When a new king is crowned, who considers the old king?

madhumaṅgalaḥ : *muṁcadha bālāattaṇam | amha pia-baassassa ccea kantārāhīsadā, ado kara-hārīhiṁ tumhehiṁ rāa:ula-purisā amhe jhatti khaṇḍa-kuṁḍaliāhiṁ sammāṇijjamha |*

Madhumaṅgala: Give up this nonsense talk! Our friend is king of the forest.[200] Paying tribute, you women should respect us, the entourage of the king, by giving us sweets!

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[199] The Upaniṣad is *Gopāla-tāpanī Upaniṣad.*

[200] He is king of the forest. Another meaning is "He has hundreds of dear Rādhās."

***kṛṣṇaḥ** : sakhe subala ! śyāmala-maṇḍapikāṁ maṇḍaya, yad atra sāmpratam śulka-dāsikāḥ praveśanīyāḥ* |

Kṛṣṇa: ~~O~~ Friend Subala! Decorate Śyāmala-maṇḍapika. We will put these tax slaves there now.
śulka-dāsikās

***rādhikā** : haṁta takkara-cakkabaṭṭi-sāmaṁda suala ! maha pia-sahīe sāmalāe bbadabeī sāmala-maṁḍabiā esā kīsa tumhehiṁ ghaṭṭa-ghaḍaṇeṇa dūsijja:i?*

Rādhā: Ah! O Subala, minister ~~for~~ of the king of thieves! Why should this pavilion, the place where my dear friend Śyāmalā performed austerities, become contaminated by you toll collectors?

***kṛṣṇaḥ** : vakrāṇāṁ cakravartini ! kṛtaṁ rādhā-cakrasya caṅkramaṇayā, yad eṣa tarasā durlakṣyaṁ mano'pi bhindatā dhanvināṁ mūrdhanyena mahā-manmathenādhiṣṭhito mahā-ghaṭṭa-raṅgaḥ* |[201]

Kṛṣṇa: Queen of the crooked! Rādhā's group should stop its crooked conduct! This huge toll station is under the control of Cupid, the chief of archers, who quickly pierces the invisible mind!

rādhikā (saṁskṛtena) :

vakras tridhā tvam ādau
madhye cānte ca vaṁśikā-rasika |
kala-kṛta-jagatī-pralayo
vakreśvara eva devo'si ||86||[202]

Rādhā: O enjoyer of the flute! You are crooked in three places: at the beginning, middle and end. Like Śiva, you destroy the universe by your soft notes!

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[201] It is easy for Cupid to pierce Rādhā's group.

[202] While playing the flute, Kṛṣṇa bends his body in three places. *Vakreśvara* is the name of a type of Śiva liṅga. Kṛṣṇa is similar to Śiva because he destroys.

kṛṣṇaḥ (kiñcid vihasya):

vāci kace bhruvi dṛṣṭau
smite prayāṇe'vaguṇṭhe hṛdi ca |
tvām ity aṣṭasu vakrām
aṣṭāvakrāyitāṁ vande ||87||[203]

(Laughing slightly)

Kṛṣṇa: I offer respects to you. You are similar to Aṣṭāvakra, (devotee of Śiva) being crooked in eight places: voice, hair, eyebrows, eyes, smile, walking, concealment and heart.

campakalatā : alakkha-baṁkimā bi tumaṁ lakkha-baṁkimā si | tā appaṇo samāṇa-dhammiṇā jaṇeṇa kīlehi | bisuddha-dhammāṇam amhāṇam ido juttā gadī |

Campakalatā: Though undetected, you are crooked in hundred thousand ways. You should play with people of similar nature. Since we are pure by nature we should leave this place.

kṛṣṇaḥ : puṇyavati ! mahā-dānaṁ vinā gatir durlabhā |

puṇyavati

Kṛṣṇa: Pure Campakalatā! ~~You cannot go~~ without paying a great tax. it will be difficult for you to leave this place!

campakalatā : santa-jaṇāṇaṁ sabba-padhīṇā gadī pasiddhā |

Campakalatā: It is well known that saintly people can go freely in any direction.

citrā : purisuttama ! pūṇṇa-siloosi | tā dhamma-kamma-pautāṇaṁ amhāṇaṁ kuṇa mokkhaṇam |

Citrā: O supreme person! You are to be praised. Please liberate us since we are busy on the path of dharma and karma.

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[203] Aṣṭāvakra was a worshipper of Śiva. Since you say I am like Śiva, you should worship me to gain perfection. He accepts her accusation that he is like Śiva.

kṛṣṇaḥ *: citre ! vicitreyam asya cakravartinaḥ prakriyā | yatra dharmeṇa durlabho mokṣaḥ | kintu kāma-prayogeṇa dhruvaṁ labhyate |*

Kṛṣṇa: O Citrā! The ways of the emperor are remarkable. Liberation is difficult to achieve by following *dharma*. But it can certainly attained by utilizing *kāma*. [You must show me your love,] not a proper conduct!

nāndīmukhī *: sattha-ārāṇaṁ muṇīṇaṁ bi abisaṁbādiṇī esā rīdī | jaṁ ede kāmassa aṇaṁtaraṁ ccea mokkhaṁ paḍhanti | dhammaṁ kira dūrado paḍhama-kakkhārohaṇe ||*[204]

Nāndīmukhī: This method is not contrary to what the sages who write scriptures say. They place liberation after *kāma*. Dharma is placed further away, at the beginning stage.

kṛṣṇaḥ *(smitvā rādhāṁ paśyan) : hanta śulka-krīti ! prītir eva nāthasya tavādya gatiḥ | tad ānandaya mahā-dānīndram enam abhīṣṭa-sevayā ||*[205]

hanta! O girl

Kṛṣṇa: (Smiling, looking at Rādhā) ~~You are to be~~ taken as the price of the toll! Pleasing the master will be your goal Now today. Give bliss to the great king of the toll gate by rendering pleasing service!

dānīndra

lalitā *: mohaṇa ! bhūriṇā tavohareṇa ccea ghaṭṭī-pālassa dāsīttaṇaṁ sijjhadi, edāe uṇa maha-sahīe taṁ dullahaṁ jaṁ atabassiṇī esā |*

Lalitā: O bewildering boy! One attains service to the master of the station by performing great austerities. My friend cannot take that position since she has performed no austerities!

nāndīmukhī *: ṇiuñja-līlā-kuñjarinda ! lalidā bhaṇādi solukkieṇa tue ccea seāulehiṁ ubāsaṇijjā amha sahī | jaṁ esā saala-jobbaṇabadī-maṇḍala-cakkabaṭṭiṇī, tā imiṇā bibarīdeṇa alaṁ jappideṇa |*

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[204] In the list *dharma, artha, kāma and mokṣa, kaṁa* is next to *moksa* and *dharma* is separated from *mokṣa*.

[205] "O girl purchased by the fee!"

Nāndīmukhī: O king of elephants performing pastimes in the forest! Lalitā has spoken. You, the toll collector, should worship our friend Rādhā with service since she is the queen of all young girls. Why speak anything contrary to this?

kṛṣṇaḥ (sa-harṣam) : nāndīmukhi ! duratikrameyaṁ lalitā-kṛtājñā | tad eva sevitukāmaḥ prathamaṁ hṛdayaṅgame śātakumbha-kumbhe pañca-śākha-pallavam arpayāmi | (iti rādhām āsādayati |)

Kṛṣṇa: (Joyfully) O Nāndīmukhī! Lalitā's command cannot be disobeyed! Desiring to serve her, first I will offer five budding branches to the golden pot on her ~~heart.~~ chest (He approaches Rādhā.)

lalitā (sa-bhrū-bhaṅgam upakramya) : ṇāara-mmaṇṇa ! jhilladu esā de dullīladā-ballarī |

Lalitā: (Frowning) You think you are clever. Stop this wicked creeper from growing! (Take your hand off!)

kṛṣṇaḥ : kṛpaṇe ! vipaṇāyitāsau sva-vaśā bhavatyā śulkena | tad atra vikrīte kariṇi kim aṅkuśe vivādaḥ ? (iti mandaṁ mandaṁ padaṁ spandayati |) |[206]

Kṛṣṇa: Miser! You have sold me this she-elephant (independent girl) as the toll fee! Why should we argue about the goad touching the purchased elephant? (slowly moving to Rādhā)

lalitā : kaṇha ! aṇahiṇṇo ṇāsi lalidā dullāliccāṇaṁ, tā kiṁ tti appaṇo māhappaṁ pekkhābiduṁ pa:utto si? |

Lalitā: Kṛṣṇa! You are not unaware that Lalitā is most uncontrollable. ~~Is it that~~ Why you want to ~~see~~ show your own powers?

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[206] Śva-vaśā means an independent woman or an elephant. If she is sold to me, why do you object me touching her?

***kṛṣṇaḥ** : suvīraṁ-manye ! paśya vikramiṇāṁ cakravartī purastād eva caṅkramīti | tad alaṁ klīb-abhaṅga-kāriṇā kṛtrima-bhujaṅgamenaivāmunā mudhāṭopa-taraṅgeṇa | tūrṇaṁ viśrāṇaya ghaṭṭa-śulkāni |*

Kṛṣṇa: You think yourself ~~courageous!~~ heroic! Look! The king of the courageous is walking in front of you. Enough of these waves of foolish pride from a false snake which can bite break only the weak! ~~Please~~ give the tax immediately.!

***lalitā** : hanta ghaṭṭī-ghaṇṭā-ghosaṇa ! jai sulukka-ggahe dīhāggahosi | tadā sañjhā-osare amha-duāraṁ āacchedhi, suṭṭhu ghaṇaṁ gholaṁ dāissamha |*[207]

Lalitā: O bell ringer at the toll station! If you continue to insist on the tax, come to my door in the twilight. I will give you thick buttermilk.

(kṛṣṇaḥ smitaṁ kṛtvā nāndīmukhī-mukham avalokate |)
(Kṛṣṇa smiles and glances at Nāndīmukhī's face.)

***nāndīmukhī** : lalide! kāma-heṇu-bindavaiṇo valavindassa ghare kiṁ ghaṇaṁ gholaṁ bi ṇatthi jaṁ tassa kide tumhāṇaṁ ghare gantabbam? |*

Krsna is the master of many desires cows and prince of the cowherds

Nāndīmukhī: O Lalitā! | Is there no buttermilk in Kṛṣṇa's His home? house, ~~since he is the master of many desire cows and king of the cowherds?~~ Why should he go to your house for that?

***kṛṣṇaḥ** : sudīrghākṣi rādhike ! phalguni lalitā-pralāpārabhaṭī-paṭale tvaṁ nibaddha-pratyāśā mā khalu śulka-niryātanāya vaimukhyam apekṣiṣṭhāḥ | tad eṣa sannikṛṣṭo rahasyaṁ varṇayāmi || (ity urasi pāṇim ādhitsati |)*

Kṛṣṇa: O Rādhā, with beautiful wide long eyes! Don't put your faith in ~~Your hope has been crushed by~~ Lalitā's bold, useless words ~~speaking.~~ Do not expect to escape from the tax. Come close. I will tell you a secret. (He tries to place his hand on her chest.)

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[207] Thick butter milk is prepared daily. The remainder is given to beggars and labors. Since it has become sour by now, it is not suitable for people. Salt must be added to make it tasty. Therefore come in the evening.

lalitā : dullaha-phalle haṭhilla ! lalidāe purado bhuaṇa-parāṇo gandha-bāhobi rāhīe tthaṇambarañcalassa pphasaṇaṁ bi ṇa kāduṁ pahabedi | ettha hatthaṁ ṇikkhebiduṁ kida-jjhabasāassa de muddhadā ccea pajjabassadi |

Lalitā: O You, who insist on taking ~~impossible~~ unnattainable fruit! In front of Lalitā, even fragrant wind cannot touch the cloth on Rādhā's breast! Trying to place your hand there shows your foolishness!

kṛṣṇaḥ :

kṛṣṇa-kuṇḍalinas caṇḍi
kṛtaṁ ghaṭṭanayānayā
phūtkṛti-kriyayāpy asya
bhavitāsi vimohitā||88||[208]

Kṛṣṇa: Stop agitating the black snake, O candi! ferocious woman! When ~~he~~ this snake hisses you will faint!

lalitā (saṁskṛtena) : kṛtaṁ vibhīṣikayā, yataḥ—
vilasati susiddha-mantre
maṇḍita-matir āhi-tuṇḍikī lalitā |
sukaraṁ mūrdhonnamanaṁ
na jihmagasyātra kṛṣṇasya ||89||[209]

Lalitā: Stop trying to frighten us! The snake charmer Lalitā is equipped with powerful mantras. The black snake cannot easily raise ~~its~~ his head.

kṛṣṇaḥ : nāndīmukhi ! ghaṭṭādhikāriṇām abhirūpāyām apy anṛta-vṛttau parāṅmukhī me dakṣiṇasya rasanā | pāṇiś ca haṭha-ceṣṭāyāṁ pṛṣṭha-dāyī | tad atra kiṁ dūṣaṇam āsāṁ rāmāṇāṁ vipratipattau ||

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[208] *Kṛṣṇa-kuṇḍalinaḥ* means of the black snake or Kṛṣṇa who wears earrings. *Ghaṭṭanayā cālanena phūtkṛti* also refers to kissing.

[209] Kṛṣṇa with crooked conduct cannot raise his hood, or cannot boldly kiss Rādhā.

Kṛṣṇa: O Nāndīmukhī! Since I am gentle, my tongue is opposed to lying, though that is common for toll collectors. My hand turns away from violent actions. What is my fault that these women are hostile to me?

lalitā *(sa-narma-smitaṁ saṁskṛtena) :*

mithyā jalpatu te kathaṁ nu rasanā sādhvī-sahasrasya yā
bimboṣṭhāmṛta-sevanād agharipo puṇyā prayatnād abhūt |
kasmād eva balāt-karotu ca karaḥ soḍhuṁ kṣamaḥ subhruvāṁ
raktaḥ suṣṭhu na nīvi-bandham api yaḥ kā vānya-bandhe kathā ||90||

(Smiling with joy)

Lalitā: Kṛṣṇa! How can your tongue, which has been purified by the nectar from ~~touching~~ the lips ~~of nectar~~ of thousands of chaste women, tell lies? How can your hand act with brutal force? Very attached, it simply cannot tolerate the bondage of the women's garments. What to speak of tolerating other tied items!

kṛṣṇaḥ *(kiñcid vihasya) : lalite! satyaṁ bhavatyaḥ kṛta-puṇya-puñjānāṁ śiromaṇayaḥ | yāsāṁ bhāgadheya-siddhauṣadhinākṛṣṭā bhagavatyāḥ pāripārśvikā nāndīmukhīyaṁ pratyupasthitā |*

Kṛṣṇa: (Laughing slightly) Lalitā! You are the crest jewel of all pious girls. ~~actions.~~ Nāndīmukhī the attendant of Paurṇamāsī, is here, attracted by your piety, which is like a ~~auspicious~~ healing medicine.

lalitā *: ṇaṁdīmuhi ! bhaavadī-pāehiṁ sābidāsi | turiaṁ ido dūrīhohi | pekkhamha kiṁ esa amhāṇaṁ karedi |*

Lalitā: O Nāndīmukhī! You have sworn to Paurṇamāsī to stay pure. Quickly leave this place. We will see what he will do to us.

nāndīmukhī *: lalide ! mahā-saṁkaḍam edaṁ tumhāṇaṁ jaṁ haṭhilla-cakkabaṭṭiṇo hatthe paḍidāo ttha | tā ettha samae pariccāo ṇa kkhu siṇehassa aṇurūbo |*[210]

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[210] Though you scold me, I cannot go. It is seen in this world that affection is stronger than dharma.

Nāndīmukhī: O Lalitā! He will cause a great disturbance. You will fall into the hands of the king of thieves. Out of affection, at this time it is not suitable to leave.

arjunaḥ *: pia-baassa ! jāo pagabbhāo sulukke bipadibajjaṁti, tāo tuṇṇaṁ amha purado āṇijjantu tti ujjāṇa-cakkabaṭṭiṇo sāsaṇaṁ kahaṁ tue visumaridam?*

Arjuna: Dear friend Kṛṣṇa, you must go to the king! The audacious women refuse to pay the tax. Have you forgotten the order of the king of the garden to bring such persons immediately before him?

kṛṣṇaḥ *(harṣam abhinīya) : sādhu smāritam arjunena | hanta lalite sakhāyo me sakhyaś ca te ghaṭṭa evādhitiṣṭhantu | tvaṁ tu mayā sārdham ekākinī svayaṁ prasthāya niṣkuṭa-cakravartinaḥ suṣṭhu goṣṭhī-gaṅgāvagāhanena khelaya nija-locana-mīnayor mithunam|*

Very good that Arjuna reminded me of this!

Kṛṣṇa: (Showing joy) ~~I have been reminded by Arjuna!~~ O Lalitā! Your friends ~~and mine~~ should stay at the station. You alone should go with me and we will delight our fish-like eyes when we immerse ourselves in the Gaṅgā water of the garden king's association.

lalitā *: dhamma-dhurīṇa ! tāe ccea kulaṅgaṇāe appaṇo doulaṁ rakkhidaṁ jāe puṇṇa-siloamauliṇā tue saddhaṁ ekāgiṇīe ṇijjaṇe calidam |*

Lalitā: O follower ~~leader~~ of dharma! A chaste woman is protected only by her cloth when she goes alone with you, the most praiseworthy person, to a solitary place!

kṛṣṇaḥ *: kiṁ vānayā kṣepiṣṭhe ghaṭṭa-karmaṇi dīrgha-sūtratā prastāvanayā | prasahya tarasā śulkam evāṅgīkaravāṇi | (iti rādhikām anusādhayati)*

Kṛṣṇa: Why waste time in long bargaining about tax that should be taken quickly? Let me take the tax quickly by force! (He approaches Rādhā.)

lalitā *(solluṇṭhaṁ vihasya) : haṁta ! somma suumāra ! attaṇo ṇetta-cattare rāhiā-taṇu-pphaṁsa-sāhasiadā tuammi baṭṭadi tti sabbadhā ṇa pattiāedi | esā lalidā tti pasiddhā siddhāṇusāsanā ballavī | tā pekkhiduṁ kida-kodūhalā ciṭṭhadi bitthārehi appaṇo vikkama-sabbassaṁ ||*[211]

Lalitā: (Laughing sarcastically) Ah! O gentle young boy! I do not believe that you have the impudence to touch the body of Rādhā in front of my eyes. Lalitā, the famous cowherd girl, a perfect commander, is waiting curiously to see this. Manifest all your brave actions!

kṛṣṇaḥ *(kiñcid vihasya) : namas tubhyaṁ, mahā-caṇḍi ! cāmuṇḍe, namas tubhyam | nūnaṁ muṇḍa-mālākhyam ātmano maṇḍanaṁ vimucya durvāra-māra-saṁhārāya gopikā-rūpeṇopasthitāsi |*[212]

Mahā-caṇḍī!

Kṛṣṇa: (Laughing slightly) All respects to you, most ferocious Durgā! All respects to you! Taking off your garland of skulls in order to destroy irresistible Cupid, you have come in the form of a gopī!

viśākhā *: sahi lalide ! vija:iṇī hohi |*

Viśākhā: My friend Lalitā, may you be victorious!

lalitā *(smitaṁ kṛtvā sva-gataṁ) : kidaṁ suṭṭhu saṁlāva-vilasidaṁ | tā doṇaṁ ahiṭṭhāmia-pūrassa ogāhaṇe titthaṁ ārambhissam | (prakāśam) bisāhe, tattha gadua ṇibedehi bhaavadīṁ amhāṇaṁ bāḍhaṁ edaṁ biḍambaṇam |*

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[211] Lalitā speaks loudly. Lalitā speaks in order to maintain Rādhā's stubborn, proud nature though Rādhā desires that Kṛṣṇa enjoy her by force. Otherwise, if self-control were eclipsed by eagerness when Rādhā approaches with intense enjoyment of his form and qualities at every moment, she would show compliance and a state of madness (*unmāda*) could arise. This would be unfavorable for the war of words in the pastime of levying the toll.

[212] His slight laugh indicates some lack of awareness. He also indicates, "Though your sakhī shows fickle nature and though I desire to defeat her pride, I should not use force."

Lalitā: (Smiling, speaking to herself) The joking is now finished. I will go to a *tīrtha* in order that the couple submerge themselves in the nectar they desire. (Aloud) O Viśākhā! Go to Paurṇamāsī and inform her that we are being cruelly mortified.

***nāndīmukhī** (svagatam) : esā bhaavadī māhabī-maṇḍabaṁtaridā pekkhantī sabbaṁ suṇādi | (prakāśam) lalide, bhaavadī kkhu goulesarīe pāse baṭṭadi |*

Nāndīmukhī: (To herself) Paurṇamāsī is within the *mādhavi* bower, and can see and hear everything. (Aloud) O Lalitā, Paurṇamāsī is ~~standing beside Rādhā.~~ with Yaśoda.

***rādhikā** (sa-parihāsaṁ vihasya janāntikam) : halā lalide, appaṇo bi bhuiṭṭho amhesu tumha-siṇeho ajja ccea suṭṭhu paccakkhīkido jaṁ ghaṭṭa-ālado jādaṁ amhāṇaṁ jādaṇaṁ tattha appa-samappaṇeṇa moābiduṁ ubakkamantī tumaṁ iṅgideṇa lakkhīasi tā dhaṇṇāsi |*[213]

Rādhā: (Laughing, she speaks so that Lalitā alone hears.) O Lalitā! Today you show more affection for me than for yourself. You have attempted to free us from pain caused by the toll collector by offering yourself. I have noted this in your actions. You are most fortunate.

***lalitā** : a:i sūra-bbadekka-bissude | asama-bāṇī-samaraṁmi ccea saccaṁ kusalamhi, tumam uṇa asama-bāṇa-samaraṁmi, jaṁ puṇo puṇo diṭṭha-purisaāra-soṭṭhava-sārāsi | tā ppasīda, kaḍakkha-jimhaṇa-bāṇeṇa ṇaṁ mahā-vīrammaṇṇaṁ jimhaaṁdī kkhaṇam ettha ciṭṭha | amhe thoaṁ aggado gadua paḍibālemha tumaṁ |*[214]

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[213] Because of Lalitā's actions, Kṛṣṇa reduced his fierce nature. When Kṛṣṇa said she was Durgā coming to destroy Cupid in the form of a gopī, Viśākhā encouraged Lalitā to destroy Cupid by saying "May you be victorious!" Hearing that joke, Lalitā smiled but did not answer her. Her real desire has been understood by Rādhā.

[214] Everyone knows the reason that you worship the sun. I am skillful in the battle of words or the battle of Cupid (*asama-vāṇī-samare*). *Puruṣakāra* indicates attaining the human goal and acting like a man.

Lalitā: O Rādhā, famous for worshipping the sun! It is true that I am skillful at uttering rough words but you are the essence of visible beauty for perfecting human goals in the battle of Cupid. Therefore be merciful by shooting the arrows of your glance. Stay here for a moment, making the so-called hero recoil from your shots. We will go ahead and wait for you.

rādhikā (sa-praṇayābhyasūyam) : abehi, appaṇo āāra-saṁgobaṇekka-dakkhe | abehi | dāṇiṁ ccea pekkhissaṁ |

Rādhā: (With affectionate hatred) O Lalitā, go away! You are skillful at hiding your true form. Go away! I will just observe things now.

kṛṣṇaḥ (svagatam) : samprati mantharita-caṇḍimeva saṁlakṣyate lalitā | (prakāśam) sādhu sādhu, lalite ! samayābhijñāsi yad adya mudhā vivāda-ghaṭāṁ vighaṭayya ghaṭṭam adhitiṣṭhasi |

Kṛṣṇa: (To himself) Lalitā has reduced her fierce nature. (Aloud) Very good, Lalitā! You are aware of the occasion since now you have stopped ~~this~~ these useless arguments and now remain waiting at the toll station.

lalitā : chala-keli-chailla ! eso haṭhilladā-laguḍī-metta-oṭṭaṁbhaṇo ballavāṇaṁ gaṇo bia ṇa kkhu sāra-ggāhiṇīṇaṁ ballavīṇaṁ gaṇo |

Lalitā: You are skillful at deceitful play! The cowherd boys resort to sticks only. We gopīs, choosing only the best, are not like that.
see the essence of things

viśākhā (sambhramam abhinīya) : lalide ! mahā-pamādo mahā-pamādo |

Viśākhā: (Showing fear) O Lalitā! There is a great mistake!

lalitā : kīdiso eso ?
Lalitā: What is that?

viśākhā : a:i kalaha-loluidā-vimhārida-dhamme ! viramehi ! tehiṁ jaṇṇiehiṁ saṁdisia pesidam amhāṇaṁ jaṁ habbaṇijjaṁ heaṁgavīṇaṁ haraṁtīhiṁ tumhehiṁ kulaṁgaṇāṇaṁ kula-kaṇṇaāṇaṁ vā dūsaṇa-āriṇimmi kāmi-jaṇimmi diṭṭhi-kkhebo bi sabbadhā ṇa kaddabbo | (iti nāsikāgre tarjanīm āsajya) haddhī haddhī ! tue uṇa ummatāe moheṇa mohaṁ jebba jappantīe bahu-ālaṁ baaṇaṁ bi saṁbīssidaṁ|

Viśākhā: O Lalitā, desiring to argue, you have forgotten about proper conduct! The *brāhmaṇas* performing the sacrifice ordered that in carrying the pots of ghee you should not even glance at a lusty person who pollutes chaste women. (She touches her nose with her forefinger.) What misfortune! With great zeal, you conversed with such a person for a long time, uselessly gossiping out of bewilderment!

lalitā (viṣādam abhinīya) : bisāhe ! suṭṭhu kadhesi sabbaṁ muddhāe mae visumaridam | tā cintehi ettha kiṁpi ṇikkidaṁ |

Lalitā: (Showing despondency) O Viśākhā! You speak correctly. Foolishly I forgot everything. Think of a remedy now.

vṛndā (vihasya) : yajña-puruṣasya viṣṇor anusmaraṇam eva munayaḥ sarvāgha-vidhvaṁsanaṁ vyāharanti, tataḥ smaryatām asau | (lalitā "viṣṇu viṣṇu" iti kīrtayantī nāsikām abhispṛśya karṇaṁ spṛśati) |

Vṛndā: (Laughing) The sages say that meditation on Viṣṇu, the deity of sacrifice, destroys all sins. (Lalitā, chanting Viṣṇu's name, touches her nose and then her ear.)

kṛṣṇaḥ (sa-smitam) : lalite ! satyaṁ vidūṣitāsi | tad atra tarasā sannidhehi | sadya eva doṣāspṛṣṭāṁ karavāṇi bhavatīm | (ity anusṛtya bhujāśleṣaṁ nāṭayati) |[215]

Kṛṣṇa: (Smiling) O Lalitā! You are really contaminated. Therefore quickly come here. I will free you from all faults immediately. (He approaches ~~to~~ and hugs embrace her.)

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[215] *Doṣāspṛṣṭām* also means "touch by the arms."

lalitā (sa-sādhvasam apasṛtya sa-nirvedam iva) : haṁta haṁta ! para-kalattā-milābaṇa-vilāsa-sāhasieṇa kulabāliā haṁ pphasaṇe dūsidahmi |

Lalitā: (Withdraws in fear, as if with disgust) Ah! Ah! A chaste girl, I have been contaminated by the touch of thief who likes to spoil others' wives!

rādhikā (smitaṁ kṛtvā) : lalide ! amha saṅgādo tuṇṇaṁ abehi, jaṁ rada-hiṇḍaa-pphaṁsa-kalaṅkidā si |

Rādhā: (Smiling) O Lalitā! Quickly leave us since you have been contaminated by the touch of a seducer!

libertine

lalitā : a:i viṇodaṁ kuṇantīe aliaṁ ccea edaṁ bhaṇidaṁ mae—kudo pātivratā sikhandinī *mādisīe paibbadā-sihaṇḍiṇīe pphaṁsa-mahā-sāhase eso bhua-bhuaṁgamo utthāduṁ pahabedu?*

How can this snake touch me, peahen, devoted to her husband?!

Lalitā: I lied as a joke. How can the seducer's arm even attempt to touch a pure, chaste person like me?

rādhā : a:i asacca-bhāsiṇi ! viṇṇādaṁ viṇṇādaṁ, ciṭṭha ciṭṭha ! kidābbhutthāṇāī tuha taṇuruhāī ccea sakkhittaṇa taṇṇanti |

Rādhā: O liar! I understand. Stop your lying. Your hairs standing on end are the witness!

rata-nārika

lalitā : raa-ṇārīa ! suṭṭhu kkhuhidamhi, jaṁ tue dūsidaṁ maṁ sahīo ṇa pphaṁsanti | ado "na duḥkhaṁ pañcabhiḥ saha" tti bhaṇido jadhā paaḍīhodi, tadhā karehi |

Lalitā: O Kṛṣṇa ~~what a lecher you are!~~ greedy for other men's wives! I am completely disturbed! Since I have been contaminated by you, my friends will not touch me. It is said: five people gathered together cannot be unhappy. Therefore make this come true. (Embrace all five gopis!)

kṛṣṇaḥ : campakalate ! payodharollekhi-dīrgha-śākho'yaṁ tamālaḥ | tad enam ālambya pariphullā bhava |

Kṛṣṇa: O Campakalatā! The branches of this *tamāla* tree touch the sky. Embrace this tree and break into blossom! Embrace me, and you will blossom with happiness!

campakalatā *(sa-kampaṁ kiñcid apasṛtya) : cha:illa, puṇo bi lalidaṁ jjeba milāṇaṁ karehi, jaṁ "na śayānaḥ pataty adhaḥ" tti baanaṁ suṇīadhi |*

Campakalatā: (Withdraws while trembling) O scoundrel! Go and contaminate Lalitā again! It is said, "One lying down cannot fall."

lalitā : abi ṇāma ppia-sahīṁ visāhaṁ kaṭhinoru-paṁca-sāhobasohidaṁ a:irādo pekhissaṁ |[216]

Lalitā: Very soon I will see my dear friend Viśākhā beautiful with five huge branches.

kṛṣṇaḥ : viśākhike ! taruṇāliṅgitā succhāyā bhava | tad itaś campakalateva mā bhaṅgam upayāsīḥ |[217]

Viśākhikā!

Kṛṣṇa: O Viśākhā! Embrace the *tamāla* tree and experience its cooling shade! Do not refuse like Campakalatā!

viśākhā *(tūrṇam apasarpantī) : kalaṁkiṇi lalide ! "kathaṁ vidūṣayati nirlajjaḥ svayaṁ duṣṭaḥ parān api" tti baaṇaṁ ppamāṇaṁ kāduṁ pa:uttā si | tā suppaaḍaṁ jebba de āudaṁ | alaṁ alieṇa vilakkha-bhāeṇa | diṭṭhiā ciṁdāulāsu amhesu atakkidaṁ sulukkassa joggā kidāsi tumaṁ debbeṇa |*

Viśākhā: (Quickly moving away) O polluted Lalitā! Why do you try to prove the saying "~~How much~~ a shameless, contaminated person contaminates others"? Clearly this was your plan. Enough of lying that we can detect! By fate, while we have been worrying, you have been made the tax by Kṛṣṇa.

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[216] Very soon I will see Viśākhā, beautiful because of ~~the huge, hard hand~~ embrace of the strong arms of Kṛṣṇa.

[217] Embrace the tree or the young man. Take its shade or have a lover.

(lalitā kiñcid apasṛtya taṁ prekṣya dṛg-añcalaṁ kuñcayati |)
(Lalitā withdraws a little and looks at him with a squint.)

kṛṣṇaḥ *(smitvā rādhāṁ didhīrṣan) : vilolākṣi ! lalitā-locana-bhaṅgīvātyayā bāḍham āndolita-pāṇi-pallavo'smi | tad adya nāropaya sabhye mayi sābhyasūyaṁ cakṣuḥ |*[218]

Kṛṣṇa: (Smiling, trying to grab Rādhā) O girl with roving eyes! My twig-like hand now sways violently because of the wind of Lalitā's glances. Do not look glance at me with hatred since I am quite polite!

rādhā *(sa-sādhvasaṁ viśākhām anusarantī) : sahi ! parittāhi attāṇaṁ ccea, jaṁ rāhāe māliṇṇe bisāhā maliṇā bhaṇīadi |*[219]

Rādhā: (She follows Viśākhā in fear.) O friend! Protect yourself. It is said that when Rādhā becomes contaminated, Viśākhā also becomes contaminated.

lalitā *: a:i gandhabbie ! dhutta-ma:uliṇā luddhaeṇa aṇuddudā tumaṁ kīsa ṇaṁ pañca-muhīṁ mukkia ekkaṁ kuraṁgiaṁ saraṇaṁ gacchasi ? tā maha aṁgaṁ alaṁkarehi | turiaṁ saṁkāulo bhavia palāedu eso |*[220]

Lalitā: O Rādhā! You are being chased by the hunter. Why have you given up the lioness and instead taken shelter of one doe? Take shelter of my bosom. He will quickly become confused and flee.

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[218] I am polite. You should understand that I do what your friend desires.

[219] Rādhā and Viśākhā are one. She considers Lalitā to be indifferent at this point.

[220] *Gandharvikā* means Rādhā or the wife of a certain animal. *Lubdhaka* means a lusty man or a hunter. *Pañca-mukhīṁ* refers to Lalitā, the chief of five sakhīs as well as a lioness. You are being chased by a lusty man. Why do you give up Lalitā and take shelter of another gopī?

rādhikā (kutukena bhūriṇā bhrū-bhaṅgenādhikṣipantīva sa-narma-smitaṁ saṁskṛtena) :

viśrambha-ghātini cirād uparudhya śuddhā
viśrambhatas tvam iha naḥ svagṛhād anaiṣīḥ |
lobhād vrataṁ yadi nijaṁ vyadhunos tad astu
kiṁ dūṣayanty api satīs trapase na devi ||91||

Rādhā: (Very amused, she pretends to scold Lalitā by frowning. She then speaks with a smile.) You are so untrustworthy! Harassing us for a long time, you took us from our houses and we trusted you. If you fall from your vows out of greed, fine. But are you not ashamed that you pollute chaste women?

lalitā : haddhī haddhī ! sahi bunde ! bhaṇāhi kadhaṁ suddhā havissam |

Lalitā: How unfortunate! O Vṛndā! Tell me how I can become pure.

vṛndā : lalite ! kṛtam etayā cintā-caryayā | nikuñja-mahā-tīrthe rati-vallabha-jāgaryā-vrate prārabdhe kā tāvad aghasya sambhāvanāpi ?

Vṛndā: O Lalitā! Do not worry. How can you have sin when you have begun a vow of staying awake at night for Cupid at the sacred grove?

kṛṣṇaḥ : keli-kutūhalitayā kutaḥ sva-karmaṇi mantharo'smi, yad adya śulkārtham udyamaḥ khalu sādhīyān ?

Kṛṣṇa: Being absorbed in fun, why have I been lax in my duty? Today I must endeavor to collect the tax.

nāndīmukhī : lalide ! pekkha, paccāsīdadi majjhaṇṇo | tā kadhīadu kettio sulukko tumhāṇaṁ sammado |

Nāndīmukhī: O Lalitā! Look! Noon is approaching. Please say how much tax you agree to pay.

lalitā : haṁta dāṇinda ! jaha bi amhāṇaṁ pañca-pāiā ccea etta juttā, taha bi tumha-muhaṁ avekkhia esā maṇi-muddiā obaṇīdā | (iti citrāṅguler ākṛṣya mudrikāṁ purastād upanyasyati |)[221]

Hanta danindra!

захотела отдать тебе

Lalitā: O chief collector! Though five *pādikās* is a fair payment, on seeing your face I have brought this jeweled ring. (Pulling the ring from Citrā's finger, Lalitā places it in front of him.)

kṛṣṇaḥ (sa-vyājāmarṣam) : sakhe, kṣipraṁ kṣipyatām adri-mūrdhani kṣudreyaṁ mudrikā | (subalaḥ prakṣepa-mudrām abhinīya mudrikāṁ kare saṅgopayati |)

незначительное

Kṛṣṇa: (Pretending to be angry) O friend! This trifling ring should be immediately thrown on the mountain peak! (Subala pretends to throw the ring but hides it in his hand.)

lalitā (sa-roṣam) : bunde, diṭṭhaṁ tue jaṁ dullahā maṇi-muddiā pakkhittā |

Lalitā: (In anger) O Vṛndā, you saw how he threw away that valuable ring!?

nāndīmukhī : halā ! jaha tassa ṇaa-ṇihīṇaṁ ahiba:iṇo kuberassa mahā-cintāmaṇi-maṇīsideṇa sādara-pasāride hatthe phuṭṭa-kapaddiā-ṇikkhebo, taha jebba eso tumha baahāro |

Nāndīmukhī: Friend! Your action is like throwing a broken cowry into the open hand of Kubera, the lord of nine treasures, with a desire to gain in return a huge *cintāmaṇi* gem.

lalitā (svagatam) : doṇaṁ suṭṭhu ukkaṇṭhidāṇam āsāsaṇaṁ bhaṁgīe karissaṁ | (iti parikramya janāntikam) halā rāhi ! jadhārihaṁ dāṇaṁ biṇā dullahaṁ amhāṇam ido patthāṇaṁ, tā tuha kaṁṭha-ṭṭhidaṁ hāraṁ

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[221] A *pādikā* is twenty-four *kapardikās*.

ccea sulukkī-karemha |*(iti balād iva hāram uttārya sa-narma-smitam) ukkaṁṭhide ! kīsa ahīrāsi ? esā ṇisiṭṭhāṭṭhā mottiāavalī dūdīā kaṇhaṁ alaṁkāduṁ calidā, tā ahisāre sajjā hohi* |[222]

Lalitā: (To herself) By a trick I will conciliate the two eager lovers. (She walks and speaks to Rādhā.) O Rādhā! It will be difficult for us to leave unless we pay sufficient tax. Let us use your necklace as payment. (As if by force, she takes of Rādhā's necklace while smiling.) O eager girl, why are you so unsteady? The entrusted messenger has gone to decorate Kṛṣṇa. Now prepare yourself for the meeting.

rādhā: a:isambhoa-saṁrambhaṇialaṁimiṇādambha-gambhīrimārambheṇa | *ettha vivāda-mahāmahe adakkhiṇābi tumaṁ dakkhiṇāsi ṇimmidā paṇaeṇa sahīhim* |

Ayi!

Rādhā: You are devoted to enjoying! Stop this attempt at deep treachery. Though you were audacious at the great ceremony of argument you have become compliant because of friends and affection.

lalitā (kṛṣṇam avekṣya) : ghaṭṭa-ṇāha ! esā aṇagghā mottiāvalī mae upaṇihī-kidā | *ado ppadose subaṇṇobaṇaeṇa puṇo tuatto moābaidabbā* |[223]

ghaṭṭa-nātha!

Lalitā: (Looking at Kṛṣṇa) O Master of the toll station! I ~~have deposited~~ am giving this valuable pearl necklace ~~with~~ to you. You must return it in the evening when we bring gold. (or golden Rādhā)

kṛṣṇaḥ (sa-harṣaṁ hāram ādāya svagatam) : so'yaṁ śaṅkhacūḍasya cūḍāmaṇir eva nāyakī-kṛto'sti | *yaḥ sānukampam āryeṇa pralamba-*

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[222] *vinyasta-kārya-bhārā yā dvābhyām ekatareṇa vā* |
yuktyobhau ghaṭayed eṣā nisṛṣṭārthā nigadyate ||

The woman who has been assigned by the couple or by one of them to bring about their meeting by some means is called *nisṛṣṭārthā* (agent). *Ujjvala-nīlamaṇi* 7.57

[223] *Suvarṇa* also refers to Rādhā. Return the necklace when I bring Rādhā in the evening.

ripuṇā rādhikāyai prasādīkṛtaḥ | tad anena mamādhunā pratyāśā-bījasyāṅkurāvasthatā vistṛtā || (iti hāreṇa svakaṇṭhaṁ prasādhayati)

Kṛṣṇa: (Joyfully he accepts the necklace and speaks to himself:) The crest jewel of Śaṅkhacūḍa has become a center jewel of her necklace. Respected Balarāma kindly gifted it to Rādhā ~~out of compassion~~. By this, my seed of hope has now sprouted. (He ~~puts the necklace around his neck.~~) [Happily] decorates his neck with the necklase.)

rādhā : (janāntikam) lalide pekkha bhāadheaṁ taba ssiṇīe mottiāvalīe

Rādhā: (Aside) O Lalitā, see the good fortune of the necklace. It must have performed many austerities.

lalitā :

tuha ṇisevia uṇa rāhi
tthaṇa-sambhuṁ mottiābalī suddhā |
hariṇo viharai hiae
tuha kahaṇijjo kahaṁ mahimā ||92||

Lalitā: Serving your fortunate breasts, the pure necklace now decorates Kṛṣṇa's heart. How can anyone describe your glory?

rādhā : kuḍile ! alaṁ palābeṇa | pekkhīadu ido bi pauraṁ bhaṁgurāe bhamara-kalaṅkadāe baṇamālāe sohagga-līlāidam |[224] *(iti saṁskṛtam āśritya)*

viśuddhābhiḥ sārdhaṁ vraja-hariṇa-netrābhir aniśaṁ
tvam addhā vidveṣaṁ kim iti vanamāle racayasi |
tṛṇīkurvaty asmān vapur agharipor āśikham idaṁ
pariṣvajyāpāda mahati hṛdaye yā viharasi ||93||[225]

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[224] Unlike the necklace, his garland has no relationship to me (yet decorates his body). You give me pain by useless praise.

[225] This is *mādana*, arising for *unmāda* in *mahābhavā*. It is said *atrerṣāyā ayogye'pi prabalerṣyā-vidhāyinī*: in *mādana*, hatred arises with great strength, directed to inappropriate objects. (*Ujjvala-nīlamaṇi* 14.221)

Rādhā: Crooked woman! Stop speaking nonsense! Look at the playful, crooked garland decorated with bees. O garland of forest flower, why do you constantly hate these pure-hearted doe-eyed *gopīs*? Embracing Kṛṣṇa's body from his head to his feet, you sport on his broad chest, while considering us gopīs to be lower than blades of grass!

madhumangalaḥ *: kallāṇi lalide ! mahā-ghaṭṭa-bālimdo tumhehiṁ āṇaṁdido, tā eso buhukkhido ekkāe heaṁgabīṇa-gabbhāe guru-gaggarīe kāattho bi kāattho kijja:u* |[226]

Madhumaṅgala: O fortunate Lalitā! The toll keeper is happy with you. Now This hungry accountant should be situated healthily within his body by accepting a heavy pot of ghee!

viśākhā *: haṁho loluha ! mā kkhu ebbaṁ bhaṇāhi satta-taṁtuṇo kira heaṅgavīṇaṁ edaṁ* |

Viśākhā: O greedy boy! Do not speak like this. This ghee is for the seven part sacrifice!

madhumangalaḥ *: bisāhe ! dhaṇṇāo kkhu jaṇṇia-bamhaṇīo jāhiṁ appa-gharassa bi taṁ aṅgirasa-sattaṁ ubekkhia tassa suṭṭhu miṭṭhaṇṇehiṁ sabbe ballaā bhuṁjābidā* | *tumhehiṁ uṇa para-gharassa satta-taṁtuṇo joggehiṁ bi ṇaa-ṇīdehiṁ ṇaba-taṁtuo bi ekkalo eso bi ṇa bhuṁjābīadi* |

Madhumaṅgala: O Viśākhā! The *brāhmaṇas'* wives were very lucky. Ignoring the *āṅgirasa* sacrifice in their own houses they fed all the cowherd boys sweets. But you do not feed even one *brāhmaṇa's* son with ghee suitable for sacrifice in someone else's house.

kṛṣṇaḥ *: lalite ! yad eṣa mahā-ghaṭṭeśvarasya mamopahārāya hāro nisṛṣṭaḥ,*

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[226] *Kāyasthaḥ* means to be situated in the body. At this time I am not rightly situated in my body. Now the ghee is not in my body but in the pot. By putting the ghee in my body my life will be established.

tad atīva samyag anuṣṭhitam | sāmpratam udyāna-cakravartino'py abhīṣṭa-śulkena saparyā paryālocyatām |

Kṛṣṇa: O Lalitā! Giving the necklace as a gift to the main tax collector was proper. Now we must consider the worship of the king of the garden by offering a proper toll.

now
adhunā

lalitā (sa-praṇaya-roṣam) : tue jāṇia pattamhi | tā ṇa kkhu ajuttā esā biḍambaṇa-kadatthaṇā |[227]

mockery tormenting I knew this would happen! Now

Lalitā: (With affectionate anger) ~~You have taken me.~~ This disgraceful torture is not right!

nāndīmukhī : mahā-dāṇīnda | appaṇo ahimadaṁ dāṇaṁ diḍhaṁ kahijjau jahā majjhatī-bhavia mae paricchijjai |

Nāndīmukhī: O great tax collector! Please say what you think is the proper tax so that I as a mediator can decide.

kṛṣṇaḥ : nāndīmukhi, samākarṇyatām—

best part
para-ardha
(of your group)

vaditum adhikam āryāpāriṣadyās tavāgre
katham ucitam atheṣṭaṁ kevalaṁ me parārdham |
iha yadi tad-abhāvaṁ vakṣi kiṁ tatra kuryām
bhavatu mayi parārdhyāṁ nyasya śiṣṭāḥ prayāntu ||94||[228]

Kṛṣṇa: Nāndīmukhī, please listen. What more should be said in front of you, an associate of Paurṇamāsī? I want a *parārdha* of coins. If you say you do not have that amount, what should I do? Give the most excellent girl to me and the others can go.

(1×10^{16})

nāndīmukhī : raṅgilla-puṅgava, cittā tumha cittāṇu-baṭṭiṇī tā esā ccea sulukkāidā |

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[227] I have given myself as the complete tax. You have turned the levy into a mere means of livelihood. I have been harshly mocked by you today.

[228] *Parārdha* is 100,000,000,000,000,000. Give (*nyasya*) me, the price of a *parārdha* or the best, Rādhā. By that my goal will be achieved.

Nāndīmukhī: O hero of sports! Citrā is obedient to your heart. She is a suitable gift.

kṛṣṇaḥ *: hantopakaṇṭha-vartinī citrā | tad asau nātidurlabhā |*

Kṛṣṇa: Citrā is already near or around My neck. She is not hard to ~~catch.~~ attain.

(praviśya) ***paurṇamāsī*** *: nāgara nāgarī-mūrdhābhiṣikta | yatra nibaddha-mahāspṛho'si tāṁ kila parārdhenāpi durlabhām anarghām eva jānīhi |*

Paurṇamāsī: (Entering) O clever boy whose head is anointed by clever women! Know that the girl on whom you fix your desires is beyond price, unobtainable by even a *parārdha* of coins!

kṛṣṇaḥ *(sāpatrapam abhinīya) : bhagavati kevalaṁ śulka-vittānām upalabdhaye gṛhītāgraho'smi, na tu kākinī-pāda-mūlyānāṁ bhavad-gopīnām |*

Kṛṣṇa: (Showing bashfulness) O Bhagavatī! Paurṇamāsī! I am only anxious to obtain the tax money, not your gopīs worthy of only a few cents.

rādhā *: bhaavadi diṭṭhiā viḍambaṇamburāsiṇo pāraṁ amhehiṁ diṭṭhaṁ jaṁ saaṁ ettha tatthahodī samāadā |*

Rādhā: O Bhagavatī! ~~Paurṇamāsī~~, by good fortune we can see the shore on the other side of the ocean of suffering, now that you have come.

paurṇamāsī *(janāntikam) :*

dānīndrasya prasabham anurīkṛtya mānoddhurāṇāṁ
dānaṁ viśva-prakaṭam aṭavī-maṇḍalākhaṇḍalasya |
saṁrabdhānāṁ kalaha-laharī-lubdhatā-durmukhīṇāṁ
pātaḥ śātodari na bhavitā kiṁ viḍambāmbudhau vaḥ ||95||

Paurṇamāsī: (Aside) O Rādhā with slender waist! Showing the height of pride, angry, abusive, eager for excessive quarreling, boldly refusing to pay the public tax ~~of~~ to the chief collector ~~for~~ of the king of the whole forest, why would you not fall into the ocean of suffering?

lalitā : bhaavadi ! pekkha dullaho hāro amhehiṁ diṇṇo tahabi ṇa mukkiamha |

Bhagavatī!

Lalitā: O Paurṇamāsī! Look! We gave him that rare necklace, but still we have not been freed!

paurṇamāsī : lalite ! paśya bhavatīnāṁ kalaha-kūṭa-kaṣāyeṇa pāṭalita-citta-dukūlaḥ prātikūla iva śikhaṇḍa-cūḍas tiṣṭhati | tad adya vinā priyopahāram ahārya-saṁrambha-ḍambharo'sau manasvī |[229]

Paurṇamāsī: O Lalitā! The cloth of his heart reddened by the dye of a multitude of quarrels, Kṛṣṇa remains as if unfavorable. Without gifting him his beloved, the this intelligent boy will not be able to give up ~~that~~ his great passion.

or arrogance and stubborness

nāndīmukhī : bhaavadi ! āṇavedu imāṇaṁ majjhe edaṁ bhāraṁ kā kkhu bahissadi |

Nāndīmukhī: Paurṇamāsī! Among us, say who will be able to carry this burden?

paurṇamāsī:

yā pañcasu sarojākṣī paramārādhikā bhavet |
dharā saivāsya vijñeyā dhurīṇārādhane dhuri ||96||[230]

Paurṇamāsī: O lotus eyed! She among you five who is most excellent should be understood to be the bearer of the burden in worshipping the chief person.

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[229] His heart has become pink (white and red) since it is by nature pure (white) but now disturbed by your sharp quarrels (red). *Śikhaṇḍa-cūḍaḥ* means wearing a peacock feather.

[230] *Paramāradhika* means the best or she who bestows happiness by the best or prema-filled (*para*) love (*māra*).

(lalitā manāg iva smitvā rādhikāṁ paśyantī dṛg-antaṁ kūṇayati |)
(Smiling slightly, Lalitā looks at Rādhā and squints her eye.)

vṛndā : bhagavati ! vedi-madhyameyaṁ nivedayati—"hanta viśva-vedini ! prapañcita-cāru-cāturī-camatkṛtiṁ lalitām evātra mahā-saṅkaṭe niraṭaṅkayad āli-maṇḍalam | kevalam asau pratīkṣāyās tavānujñāṁ pratīkṣamāṇā samakṣam avatiṣṭhate |"

Vṛndā: O Paurṇmāsī! This girl with slender waist says "O ~~knower of the universe,~~ all-knowing one! these friends brought Lalitā, possessing most astonishing wit, into this dangerous place. She awaits your respected order."

lalitā (smitaṁ kṛtvā) : hiaa-raaṇṇassa bijaammi saṁbutta alaṁ imāe haṭha-raṅga-rakkhāe|[231]

Lalitā: (Smiling) When the ~~jewel~~ treasure of the heart is ~~victorious,~~ (conquered) obtained what is the use of continued struggle?

paurṇamāsī : nāyuktam uktaṁ lalitayā |
Paurṇamāsī: What Lalitā said is not incorrect.

rādhā (kiñcid uccair iva) : bhaavadi ! pasīda pasīda ! imassiṁ duranta-bbasaṇe kaḍhora-ghaṭṭīvāla-hatthe mā kkhu kādaro paidi-dakkhiṇī esā jaṇā sullukkīadu | (iti saṁskṛtena)

bhrāmyaty eṣa gireḥ kuraṅga-kuhare kṛṣṇo bhujaṅgāgraṇīḥ
spṛṣṭo yena janaḥ prayāti viṣamāṁ kām apy asādhyāṁ daśām |
nābhadraṁ na ca bhadram ākalayituṁ śaktāsmi dṛṣṭi-cchaṭā-
mātreṇāsya hatāham icchasi kutaḥ prakṣeptum atrāpi mām ||97||[232]

(iti līlayā śuṣkaṁ rudatī pādopakaṇṭhe luṭhati |)

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[231] She smiles to manifest hidden emotions.

[232] These words show her prema for him indirectly.

Rādhā: O Paurṇamāsī Bhagavatī!, be merciful to me! Do not give me, by nature soft and now suffering, to the hands of the cruel toll collector of infinite vice, as a payment of the toll. This king of black snakes wanders in the antelope caves of the mountain. By touching him one attains an incurable destitute condition. I am not able to distinguish good from bad. I have been slain just by his glance. Why do you desire to ~~throw~~ offer me to him? (She weeps without tears and throws herself at her feet.)

paurṇamāsī (bhujabhyām āśliṣya) : vatse ! mā rodanaṁ kṛthāḥ | sarvam idaṁ te śubhodarkaṁ bhaviṣyati |

Paurṇamāsī: (Embracing her) O child! Do not cry. Everything will end nicely.

kṛṣṇaḥ : bhagavati ! satyaṁ bhāgadheya-bhāg asmi, yad atra sādhīyasi samaye tavopasthitir babhūva | tataḥ svīkṛta-śulkam evātmānam avadhārayāmi |

Kṛṣṇa: O Paurṇamāsī! I am fortunate that you have come here at the right time. I will determine the tax myself.

paurṇamāsī (janāntikam) : rāmaṇīyaka-nidhe ! ramaṇī-maṇir eva tavopakaṇṭha-sthala-śobhanī-babhūva | kim anyena phalgunā śulkena [233]

Paurṇamāsī: (Aside) O ocean of pleasure! This beautiful jewel (Śyamāntaka or Rādhā) has made your neck look most attractive. What is the need of any other useless tax?

kṛṣṇaḥ (sānandam ātma-gatam) : diṣṭyā mad-abhīṣṭā śulkīkṛtā bhagavatyā rādhikā | (prakāśam) bhagavati ! satyam asya medura-mahā-rāga-kaumudī-ḍambara-karambitasya ramaṇī-ratnasya labdhaye bhavatyāḥ prasāda-vīthim antareṇa nānyā yuktir abhivartate |[234]

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[233] *Ramaṇī maṇi* means the jewel of Śaṅkhacūḍa which became a jewel on her necklace or it means Rādhā. (crest jewel among all girls)

[234] To attain Rādhā, endowed with the beauty of the greatest, sweet prema, there is no other way. than your mercy

Kṛṣṇa: (In bliss to himself) By good fortune Paurṇamāsī has now made Rādhā the payment of the toll, what I have desired. (Aloud) O Paurṇamāsī! To attain the jewel endowed with the soft beauty of the moon, tinged brightly with red, there is no way other than your mercy.

paurṇamāsī (sa-narma-smitam) : nāgarendra ! mayā cintāmaṇir iyaṁ prastutā | bhavatā tu kāntā-maṇir avadhāritā |

Paurṇamāsī: (With an amused smile) O king of the clever! (or amorous heroes) I was speaking of the center jewel of a necklace but you have understood the statement to indicate your beloved lover.

kṛṣṇaḥ (sa-lajja-smitam) : bhagavati ! mad-girām apy atraiva viśrāntiḥ | yad etasya lalanā-lalāmasya saṅgame bhavat-pāriṣadyāḥ sācintya-vidyā-sampad eva hetur āsīt |[235]

Kṛṣṇa: (With an embarrassed smile) O Paurṇamāsī! My words end in taking this gem. The wealth of inconceivable knowledge in your associate was the cause of ~~associating with~~ obtaining this woman's ornament. (or this crest-jewel among all girls)

paurṇamāsī (sa-narma-smitam) : cāturī-vidyā-mahopādhyāya | kṛtaṁ vailakṣya-vaibhavena | cintāmaṇi-lābha evāvaśyaṁ kāntā-maṇi-lābhāya kalpate | na hi pratyūṣa-śobhāyām upasthitāyāṁ bhānujāyāḥ śriyo viṣṇu-pada-sevāyāṁ vyabhicariṣṇutā ghaṭate | tatas tvam adya pūrṇo'si |[236]

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[235] My words end with the *cintāmaṇī*, Rādhā. Nāndīmukhī's inconceivable knowledge was the cause of obtaining this woman's ornament, or Rādhā among all women.

[236] *Vailakṣya* means very astonishing. If you have attained the necklace with the gem, then you have attained her. *Bhānujāyāḥ śriyaḥ* means beauty of the sun. *Viṣṇupadam* means the sky. There is no unsteadiness in Rādhā (*bhānujāyā*) serving your feet (*viṣṇu-pāda*). This is *saṁhāra*, the seventh *aṅga* of a drama. It is said *saṁhāra iti tat prāhur yat kāryasya samāpanam: saṁhāra* refers to the end of actions.

Paurṇamāsī: (With a joyful smile) O scholar of clever knowledge! Enough of so much astonishing talk! Obtaining the gem qualifies you for attaining the gem-like beloved. The beauty of the sun has no unsteadiness in serving the sky when each dawn arrives with glory. Today you will be complete.

vṛndā : pūrṇimāyām upasthitāyāṁ ko nāma kalānidher apūrṇatāvakāśaḥ |[237]

Vṛndā: When the full moon day arrives, how can the moon be incomplete?

paurṇamāsī : vṛnde ! rādhām anurudhyamānena vidhunaiva madhurīkṛteyaṁ mādhavīyā paurṇamāsī |[238]

Paurṇamāsī: O Vṛndā! The spring full moon (Paurnamasi) has been made sweet since the moon (Krsna) associates affectionately with Viśākhā (Radha) constellation.

vṛndā : tad enaṁ pūrṇam eva pūrṇimā-samakṣam upalakṣayatu viśākhā-sakhyā |[239]

Vṛndā: The full moon phase (Paurnamasi) should make its friend Viśākhā Radha respect the moon Krsna. (Paurnamasi should make Rādhā enter the pastime bower with Krsna)

paurṇamāsī : vaidagdhī-candrikā-candra ! bāḍham atra pratibhūr abhūvam | sāyaṁ tavābhīṣṭam eva śulkam arpayiṣyāmi | tad anumanyasva sāmpratam amūr adhvara-vedī-prasādhanāya sādhayantu |[240]

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[237] When Rādhā arrives how can Kṛṣṇa be incomplete?

[238] Viśākhā constellation (*rādhā*) comes close to the full moon during Vaiśākha *month* (*mādhavīyā*). *Vidhu* means moon and Kṛṣṇa.

[239] The full moon day should make its friend the Viśākhā constellation give regard to the moon. The other meaning is "Paurṇamāsī should make the friend of Viśākhā, Rādhā, respect Kṛṣṇa." The sakhīs should make the couple enter the pastime bower. The influence of Paurṇamāsī is suggested.

[240] Seeing the couple arrive with beautiful ornaments, she speaks.

Paurṇamāsī: O moon shining with cleverness! Surety is hereby confirmed. I will give the tax that you desire in the evening. Give permission. These girls should go for accomplishing the sacrifice now.

kṛṣṇaḥ (sātapatram) : yathājñāpayati bhagavatī |
Kṛṣṇa: (ashamed) As you command.

paurṇamāsī : sarvānanda-kadamba-mūrte ! yadyapi bāḍham etayā hṛdayaṅ-gamayā te līlayā kṛtārthāsmi, tathāpi kim apy abhyarthayitum icchāmi |

Paurṇamāsī: O form of all bliss! Though I am completely satisfied by your touching pastime, I have one small request.

kṛṣṇaḥ (sa-harṣam) : bhagavati śīghram ājñāpaya kiṁ te bhūyaḥ priyaṁ karavāṇīti |

Bhagavatī!

Kṛṣṇa: (Joyfully) O Paurṇamāsī! Immediately order me! What may I do to please you?

paurṇamāsī : niravadya-keli-mādhurī-sudhā-sindho ! sādhīyasi prasaṅge kṛtā hi prārthanā niścitam eva phala-garbhinī bhaved ity adhunā nivedayāmi |[241]

sahacarī-kula-saṅkulayā gaṇair
adhikayā saha rādhikayānayā |
tam iha narma-suhṛn-militaḥ sadā
ghaṭaya mādhava ghaṭṭa-vilāsitām ||98||

kiṁ ca—
rādhā-kuṇḍa-kuṭīra-vasatis tyaktānya-karmā janaḥ
sevām eva samakṣam atra yuvayor yaḥ kartum utkaṇṭhate |
vṛndāraṇya-samṛddhi-dohada-pada-krīḍā-kaṭākṣa-dyute
tarṣākhyas tarur asya mādhava phalī tūrṇaṁ vidheyas tvayā ||99||[242]

Paurṇamāsī: O faultless ocean of sweet pastimes! A request made at the ideal moment bears certain results. Now I make this request.

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[241] *Sādhīyasi* means best

[242] *Tarṣa* means desire.

O Mādhava! Accompanied by your intimate cowherd friends, please make this place in the forest shine forever with the toll gate pastimes involving Rādhā and her group of sakhīs. Moreover, O Kṛṣṇa, who playfully casts a shining glance at a wealth of desired objects in Vṛndāvana! You should fulfill the desires of the person who, giving up other actions and living in a hut at Rādhā-kuṇḍa, yearns to serve the couple directly.

kṛṣṇaḥ *(sa-harṣābhyupagatam) : bhagavati ! tathāstu | tad ehi prātisvikābhīṣṭa-kṛtyāya prayāma |*

Kṛṣṇa: (Agreeing with joy) O Paurṇamāsī! This is granted. We should go to perform our respective duties.

(iti niṣkrāntāḥ sarve)
(All exit.)

iti śrī-śrī-dāna-keli-kaumudī nāma bhāṇikā samāptā |

grathitā sumanaḥ-sukhadā
yasya nideśena bhaṇikā-srag iyam |
tasya mama priya-suhṛdaḥ
kaṇṭha-taṭīṁ kṣaṇam alaṅkurutām ||100||[243]

May this garland of a play, giving happiness to devotees, strung on the order of my friend(Raghunātha Dāsa), decorate for a moment his throat! ~~the throat of my dear friend!~~

gate manu-śate śāke
candrasvara-samanvite |
nandīśvare nivasatā
bhāṇikeyaṁ vinirmitā ||101||

This one act play was written at Nandīśvara in 1471 Śaka (1549 AD).

*** THE END ***

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[243] *Sumanasaḥ* means flowers and devotees and mind. The dear friend is Raghu~~na~~nāth-dāsa.